VISIT…

BASS
HARMONICS
by
Barry Sahagian

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HARMONICS

Jayne Publications

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by

Barry Sahagian

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Harmônicos

Examine os diagramas cuidadosamente, Foram usados *Harmôniços* no quarto, quinto, sexto e sétimo trastes quase que exclusivamente, com a exceção de alguns exemplos. Nestas quatro posições (em um baixo de 4 cordas) encontram-se todas as notas de uma escala cromática exceto Bb e Eb, quatro escalas maiores e inúmeros acordes. Foram incluídos 90 acordes usando-se todos os tons.

Estes acordes são formados inteiramente por *harmônicos*, ou por duas ou três notas harmônicas, mais uma nota tocada normalmente. Acrescentando uma nota "normal" às estruturas de *Harmônicos*, enriquece e multiplica as possibilidades do uso de *Harmônicos*, como você verá. A maioria dos acordes tem a tônica como nota mais grave, o que torna os acordes mais funcionais, numa situação real. Muitos dos acordes não se conseguem tocar com um só ataque. Exemplos no final do livro demonstram este tipo de abordagem.

Nos DIAGRAMAS de acordes, um QUADRADO representa um *Harmônico*.Um CÍRCULO representa uma nota tocada normalmente.

Nos exemplos de PARTITURA, um pequeno círculo sobre uma nota, representa um *Harmônico*; uma nota sem o círculo deverá ser tocada normalmente. Lembre-se que o *Harmônico* deverá ser tocado em uma das quatro posições (trastes) mencionados anteriormente, a não ser que seja indicada uma outra opção no exemplo específico. Tocar um *Harmônico* em posição errada produzirá uma nota diferente.

Dica: depois que estiver dominando alguns dos exemplos deste livro, pratique-os em músicas que você já toca com sua banda e comece a emprega-los quando tocarem juntos, não se esquecendo de observar as expressões de surpresa e admiração dos outros músicos à medida que você cuidadosamente e com bom gosto ornamenta a música com "delicadas explosões de cores".

Palavras chaves;

Inglês Português

Fret = Traste.

Nota do tradutor;
***Harmônicos* são como um bom perfume; use-os na medida certa e todos vão querer estar (tocar) com você.**

H A R M O N I C S

Look over the charts carefully. I have used the harmonics on the Fourth, Fifth, Sixth and Seventh positions almost exclusively with the exception of a few examples. Within these four positions are all the notes in a Chromatic Scale except Bb and Eb, Four Major Scales and countless Chords. I have included 90 of them in all keys.

These Chords are made up of two or three Harmonic notes plus one Fretted note or entirely by Harmonic notes. Adding Fretted notes to the Harmonic structures multiply the possibilities of Harmonic playing, as you will see. Most of the Chords have the root for the lowest note which make them more functional in a playing situation. Many of the Chords cannot be played completely with one attack. My examples in the latter part of the Book illustrate various approaches on this matter.

On the Chord Diagram a SQUARE represents a Harmonic Note. A CIRCLE represents a normally Fretted Note as illustrated.

On the written Examples, a SMALL CIRCLE over the note represents a Harmonic Note; NO CIRCLE represents a normally Fretted Note. Remember, that the Harmonic Notes must be played in one of the four positions indicated unless I have remarked otherwise. To play a Harmonic Note in the wrong position will produce a different note.

After you have a few of these Chords under your fingers; work a few of them into some of the songs that you do on your gig or session. Then watch for looks of surprise on fellow band member's faces as you tastefully create splashes of color that do nothing less than make you sound like the well-rounded Bassist.

Barry Sahagian

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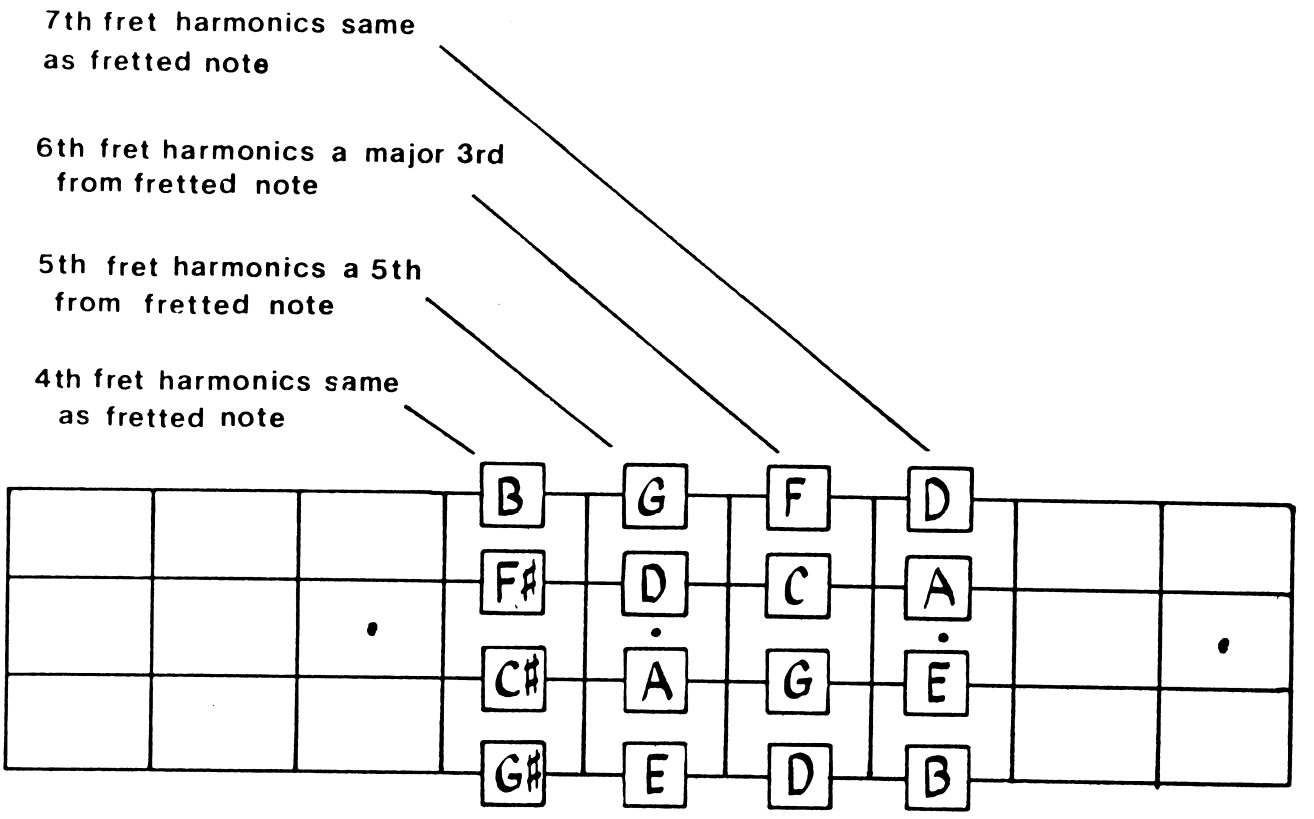
Harmonics Chart



= Harmonic note =

= Fretted note =

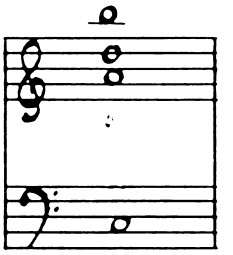
= Either

1

C MAJ 7, 13

3rd fret

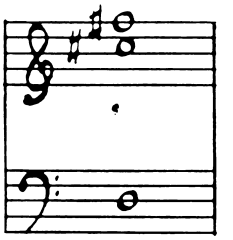
B
D
A
C



2

D MAJ 7

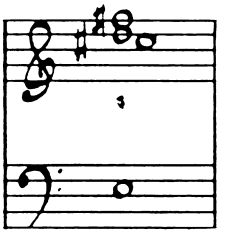
F♯
C♯
D



3

E 7, 13

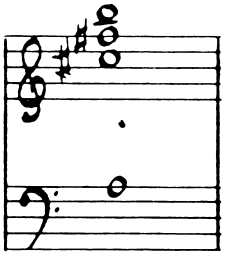
D
F♯
C♯
E



4

A MAJ 9, 13

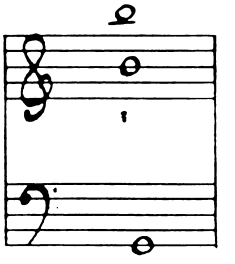
B
F♯
C♯
A



5

G MAJ. TRIAD

B
D
G

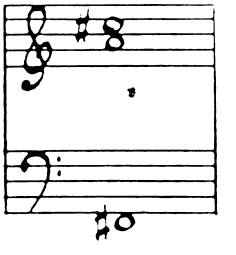


6

F♯ - TRIAD

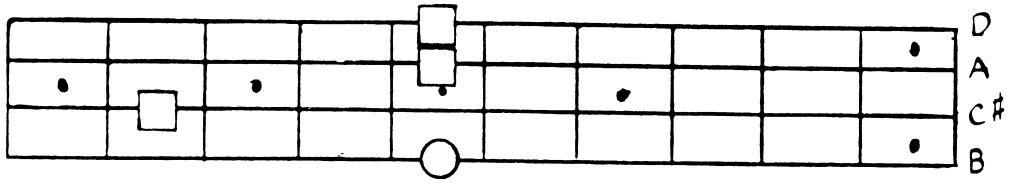
1st fret

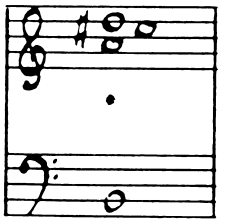
A
C♯
F♯



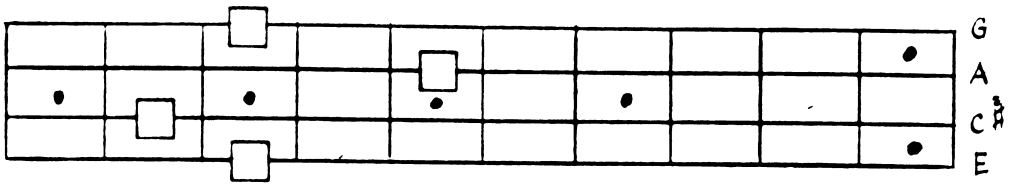
7 B-9

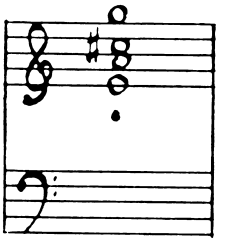
3rd Fret



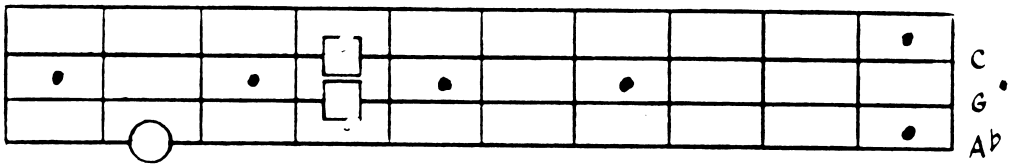


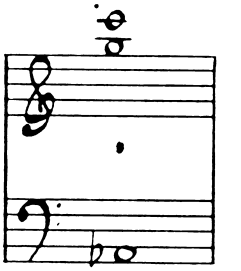
8 A7



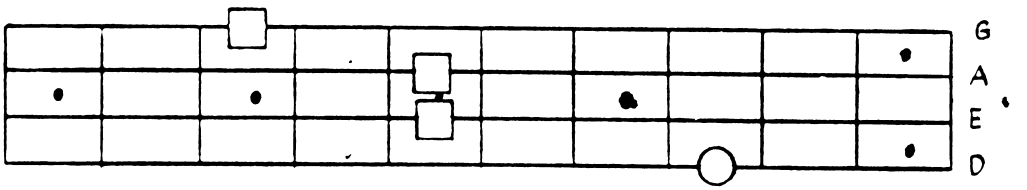


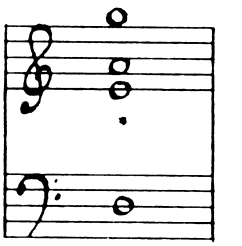
9 A♭ MAJ 7



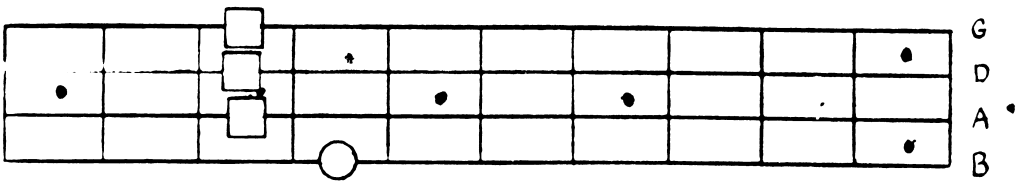


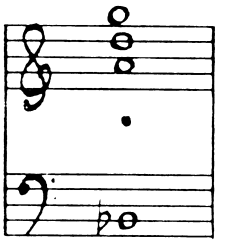
10 D SUS 9



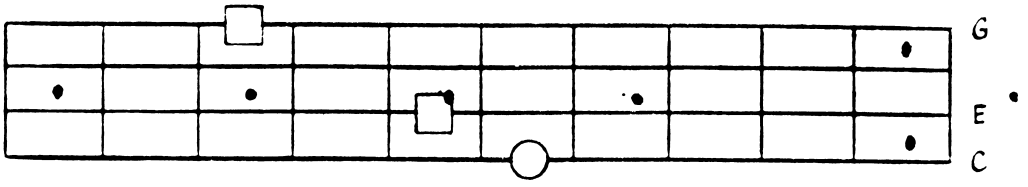


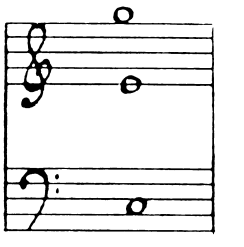
11 B♭ MAJ 7, 13



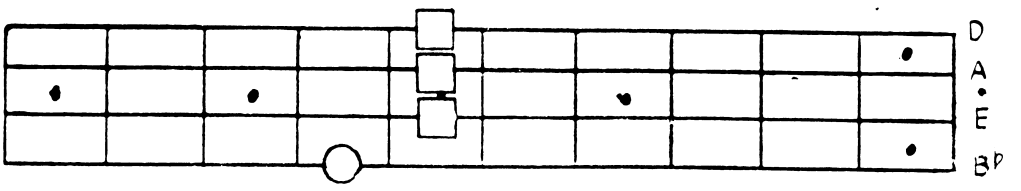


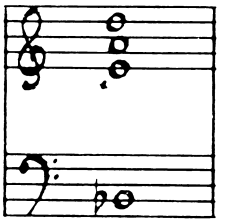
12 C MAJ Triad



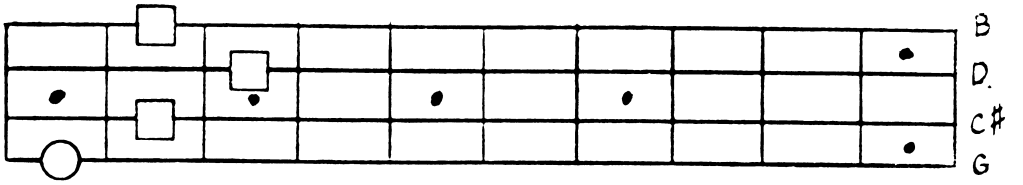


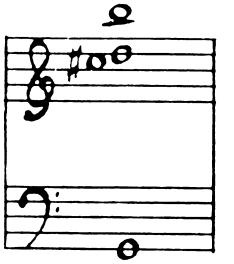
13 $B^{\flat}$ LYD



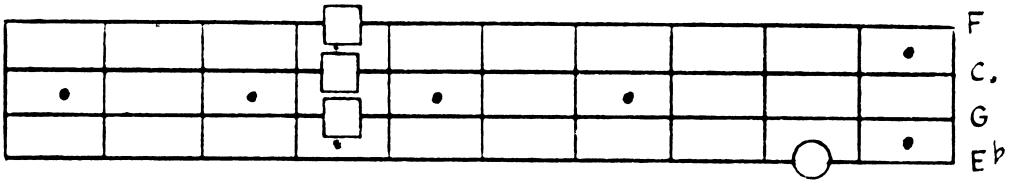


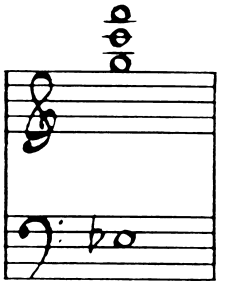
14 G LYD



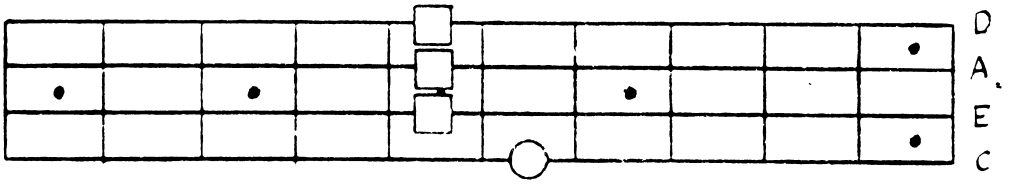


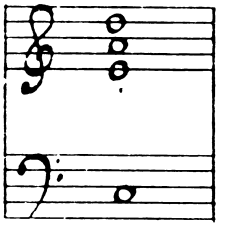
15 $E^{\flat}$ MAJ9, 13



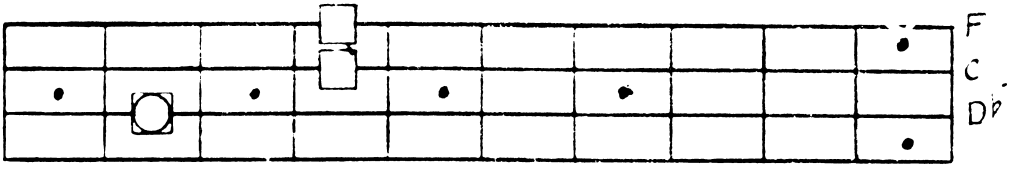


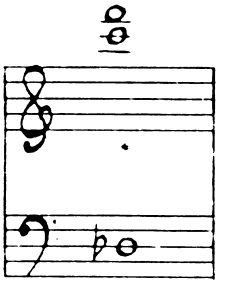
16 C MAJ 9,13





17 $D^{\flat}$ MAJ 7





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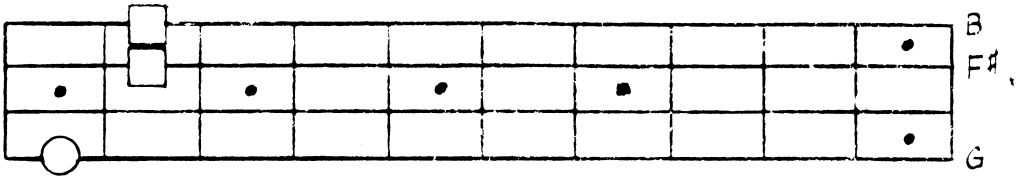
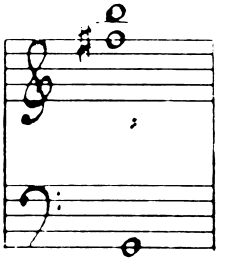
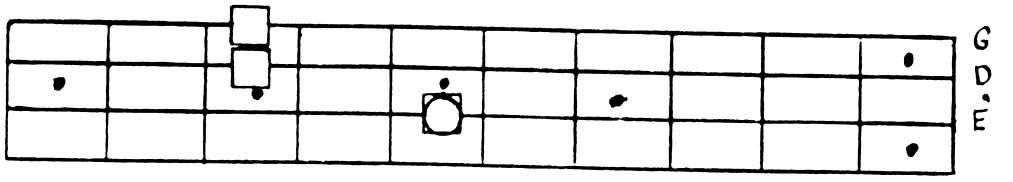
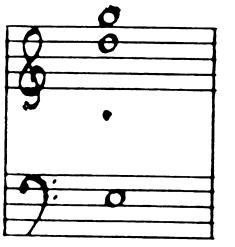


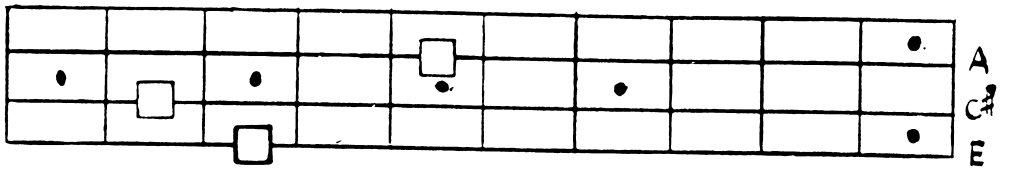


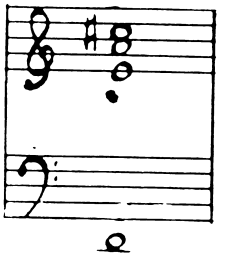
19 E - 7





20 A MAJ





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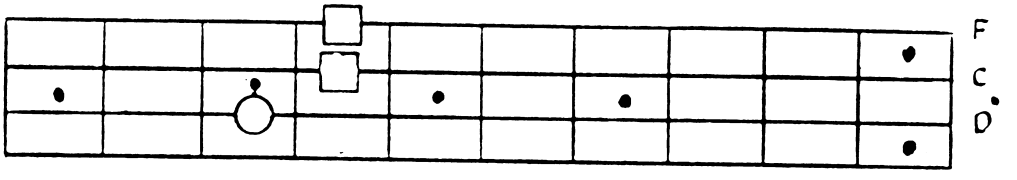

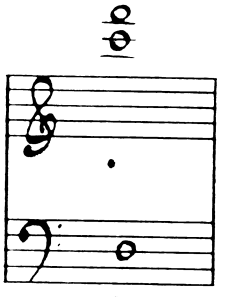

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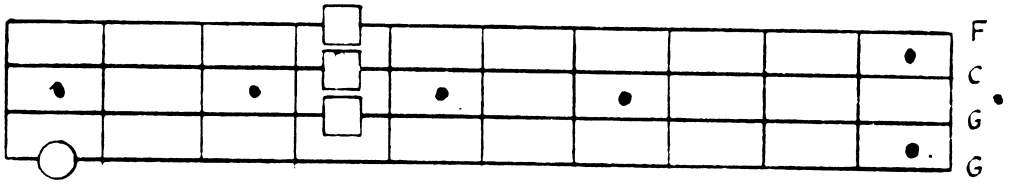
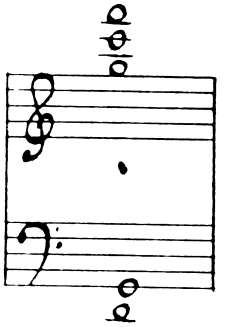
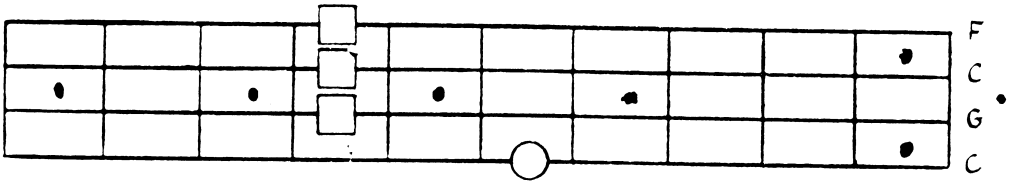
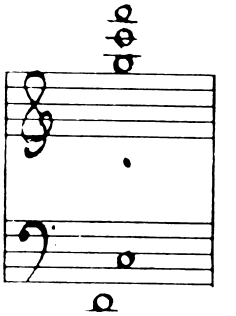


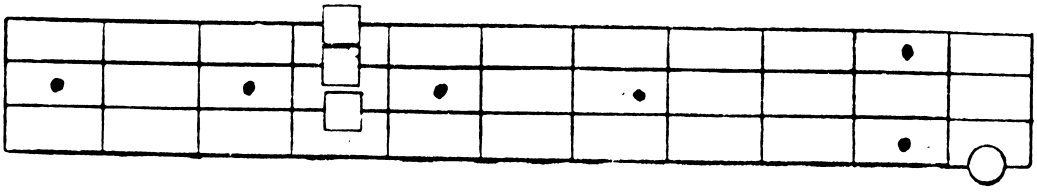


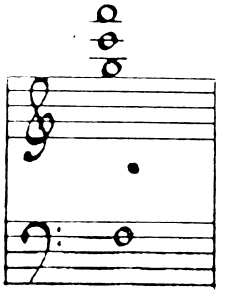
23 C SUS



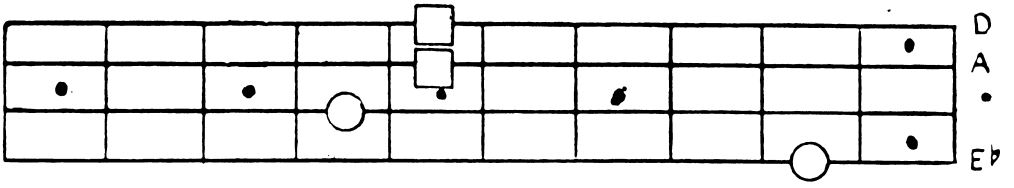


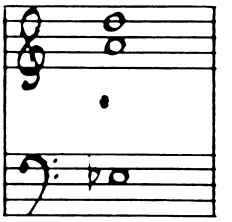
24 F MAJ 9



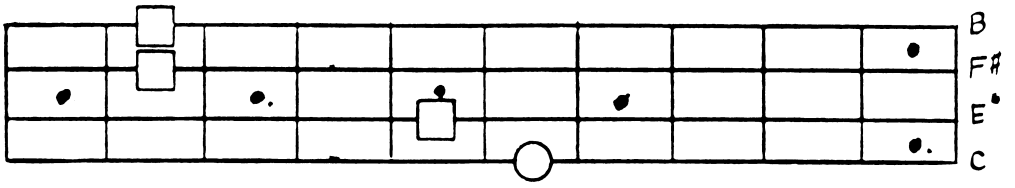


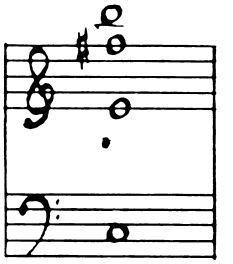
25 $E^{\flat}$ LYD



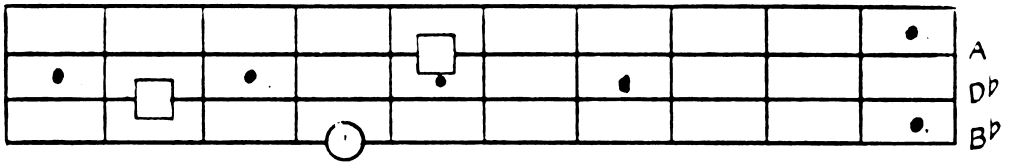


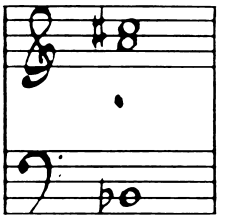
26 C LYD



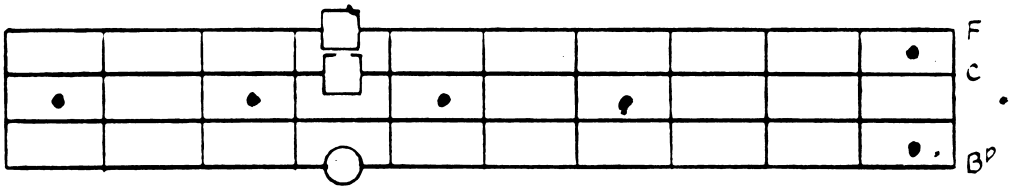


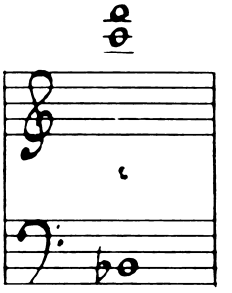
27 $B^{\flat}$ – MAJ 7



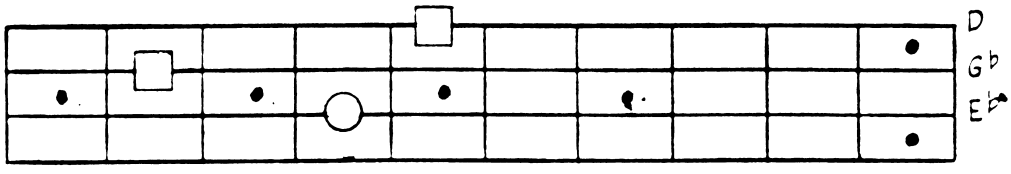


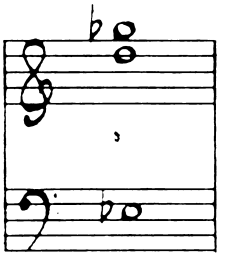
28 $B^{\flat}$ 9



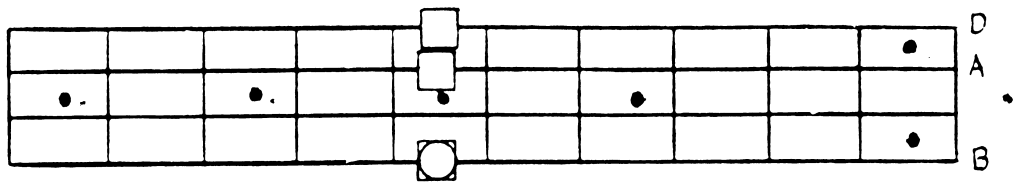


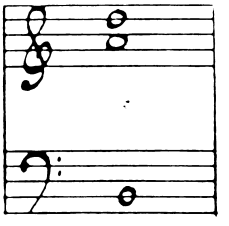
29 $E^{\flat}$ – MAJ 7



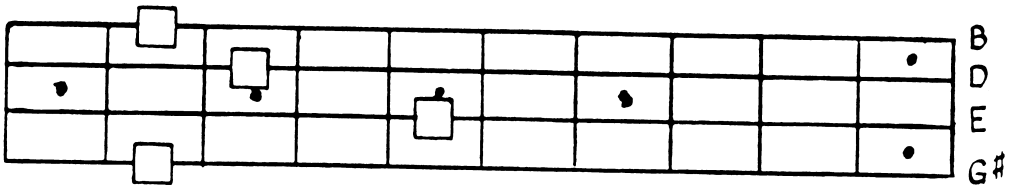


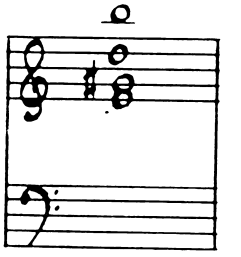
30 B – 7



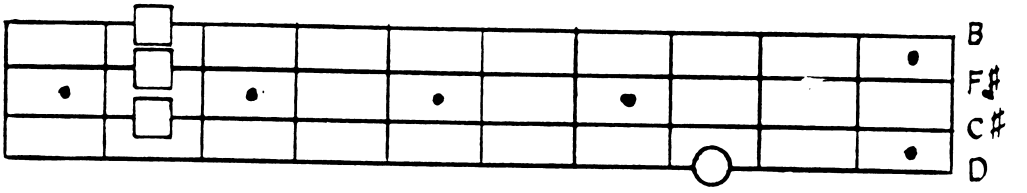


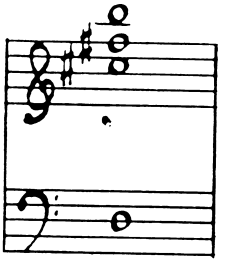
31 E 7



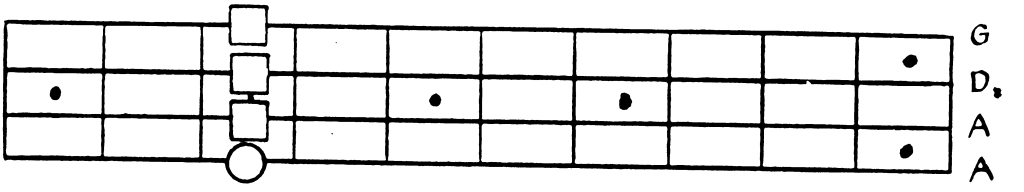


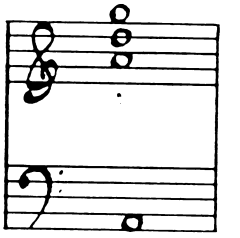
32 D MAJ 13



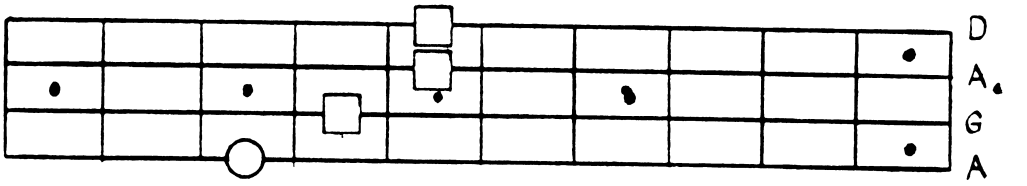


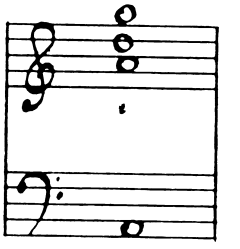
33 A SUS 7



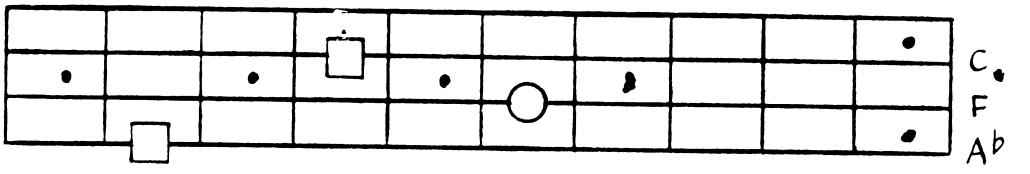


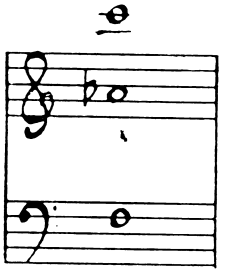
34 A SUS



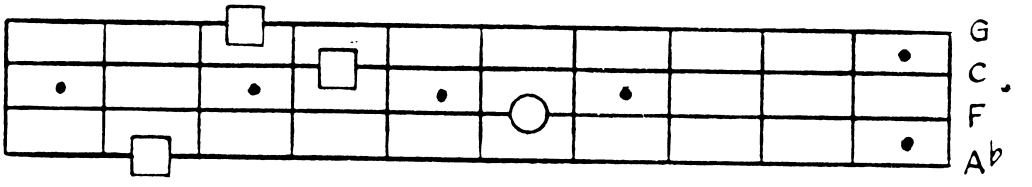


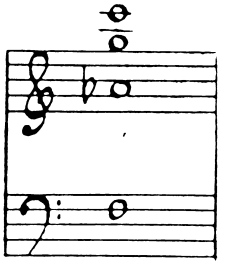
35 F -



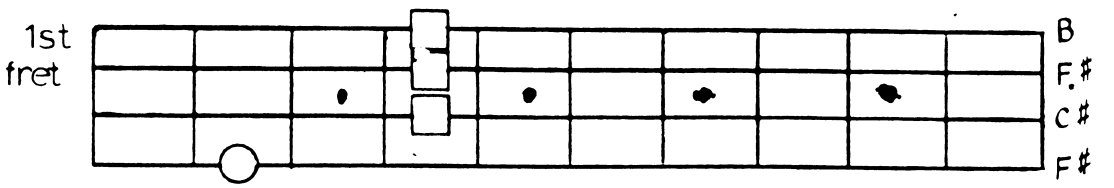


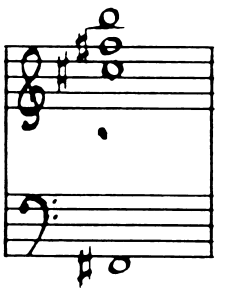
36 F - 9



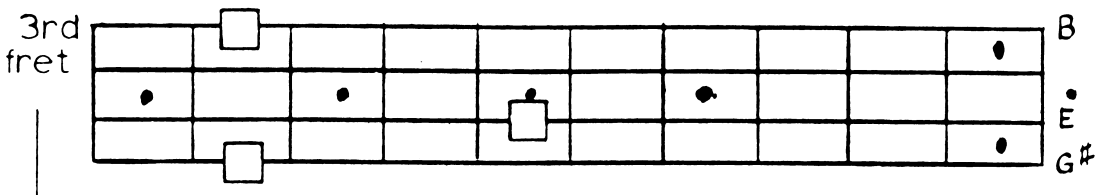


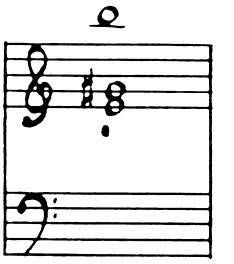
37 F♯ SUS



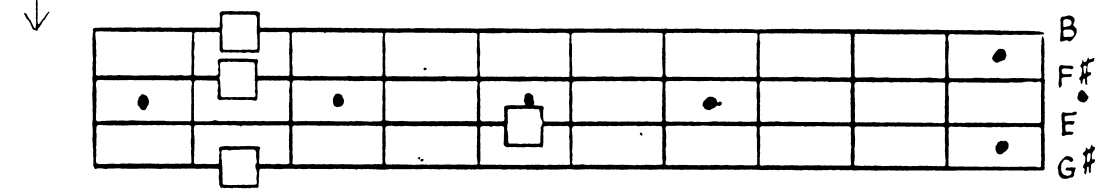


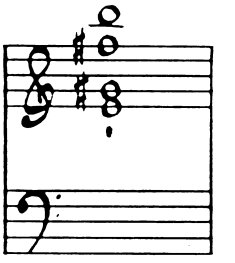
38 E MAJ TRIAD



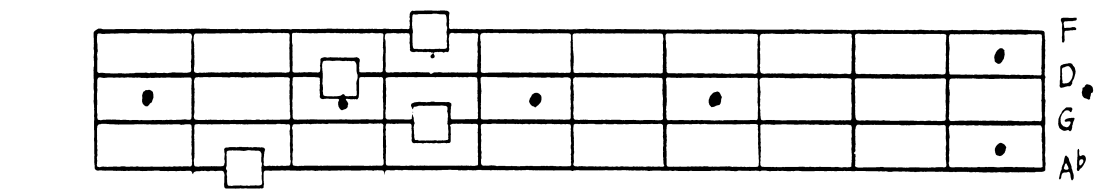


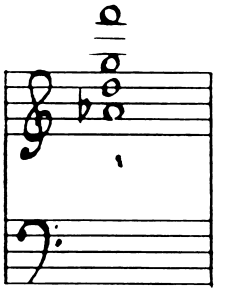
39 E MAJ 9



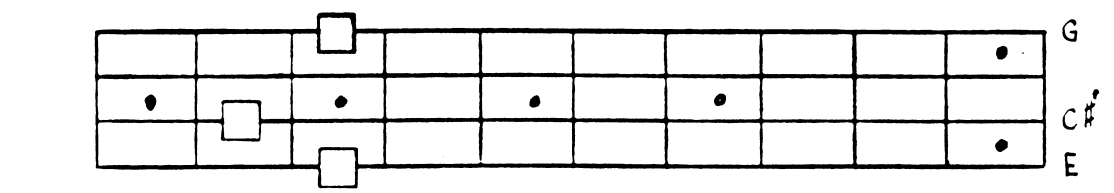


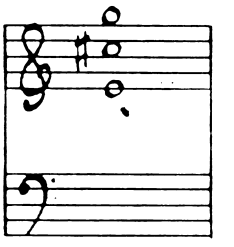
40 A♭ MAJ 7 ♯11, 13



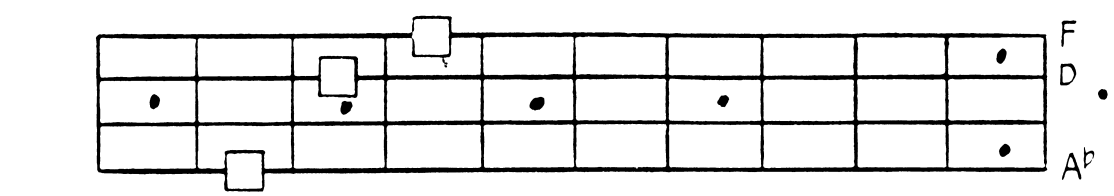


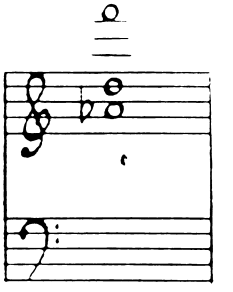
41 E DIM.



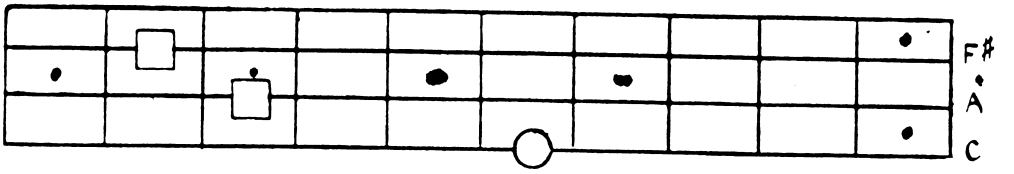


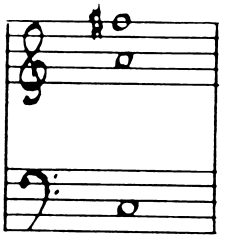
42 A♭ DIM.



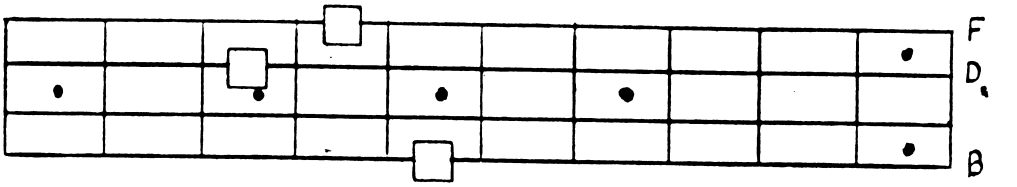


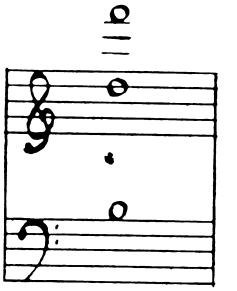
43 C°



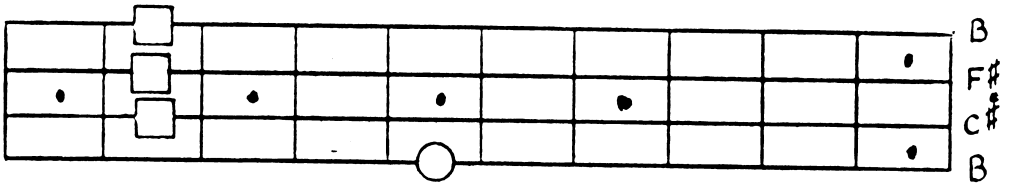


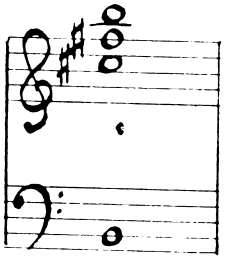
44 B°



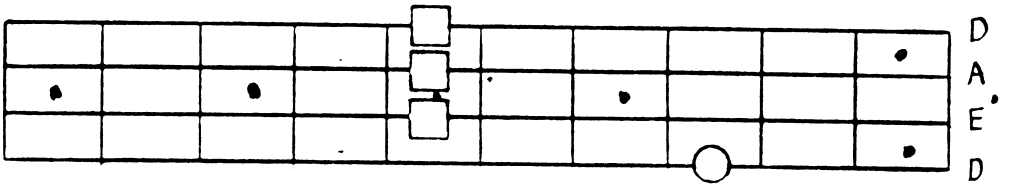


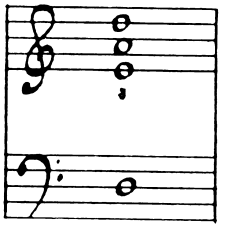
45 B MAJ 9



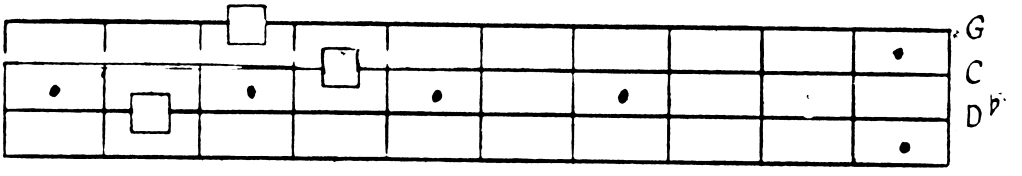


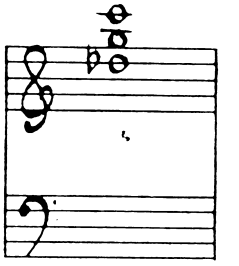
46 D MAJ 9



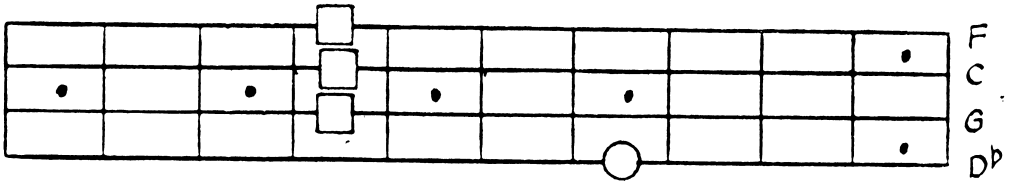


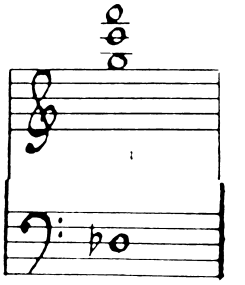
47 D♭ LYD



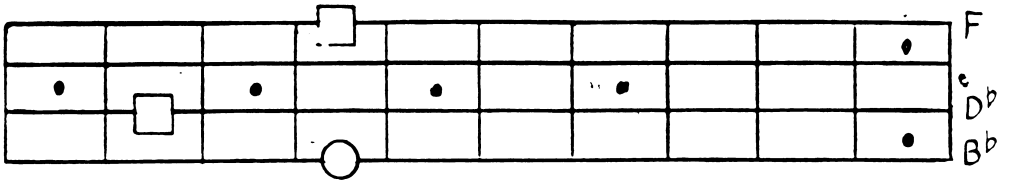


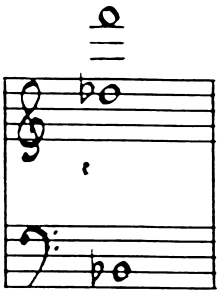
48 D♭ LYD



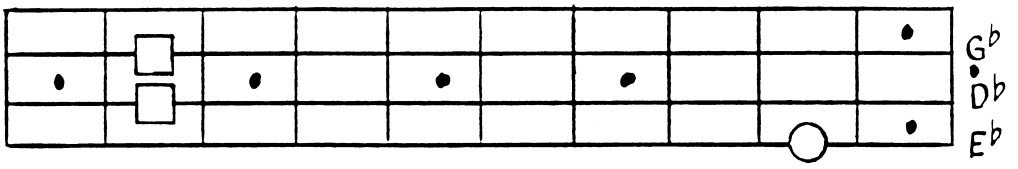


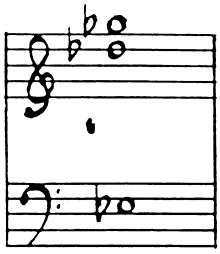
49 $B^{\flat}-$



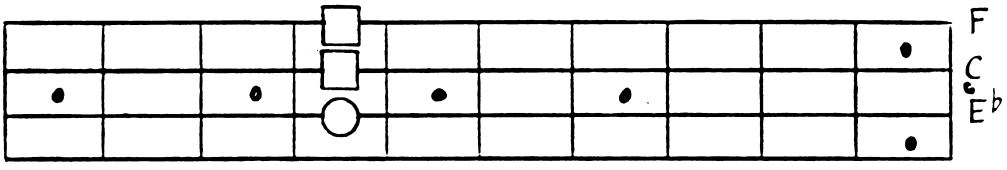


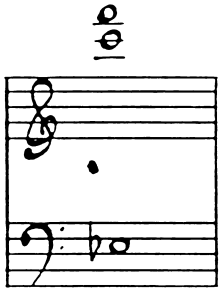
50 $E^{\flat}-$



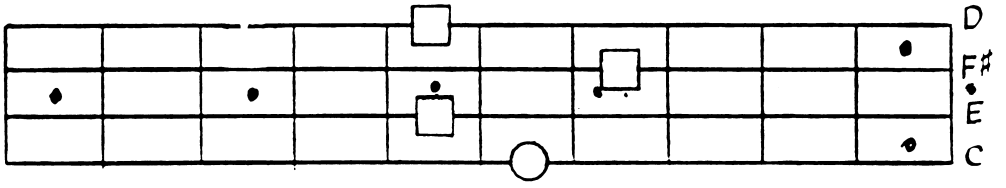


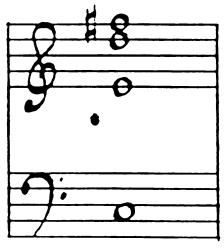
51 $E^{\flat}$ 9,13



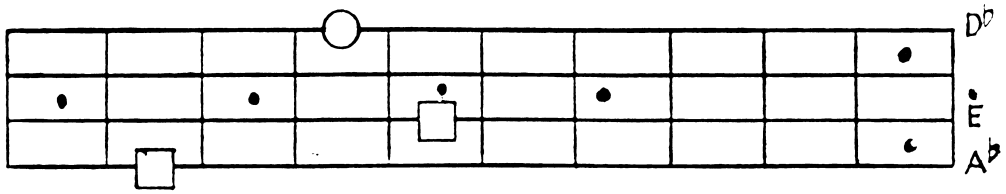


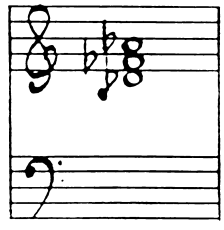
52 C MAJ 9 #11



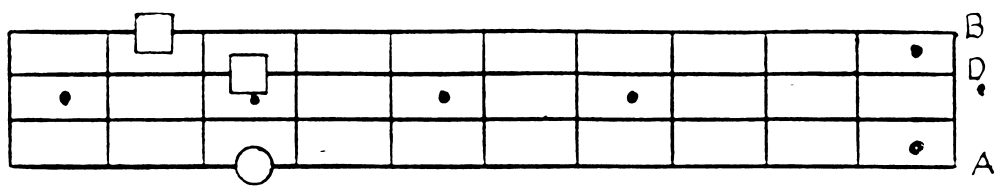


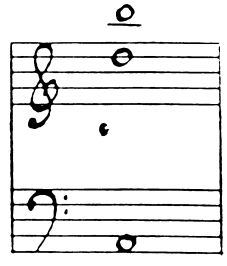
53 $D^{\flat}-$



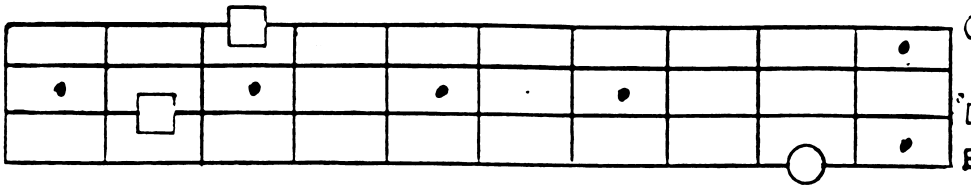


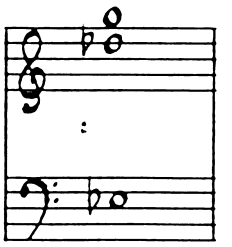
54 A SUS 9



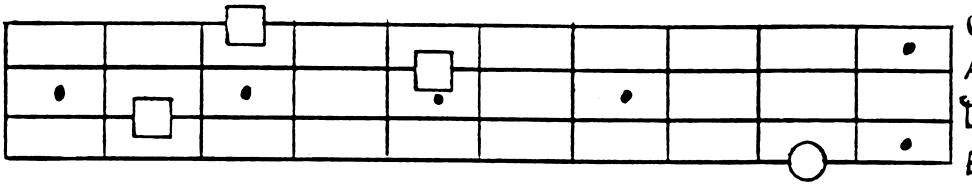


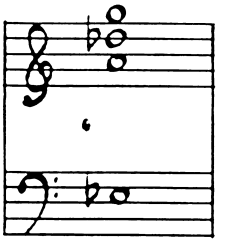
55 $E^{\flat}7$



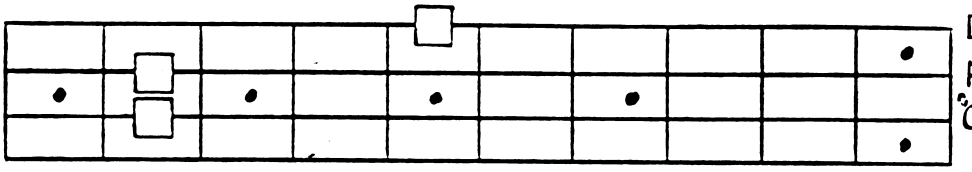


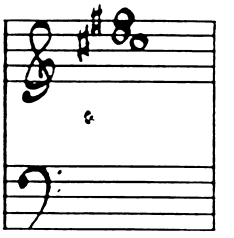
56 $E^{\flat}7^{\flat}5$



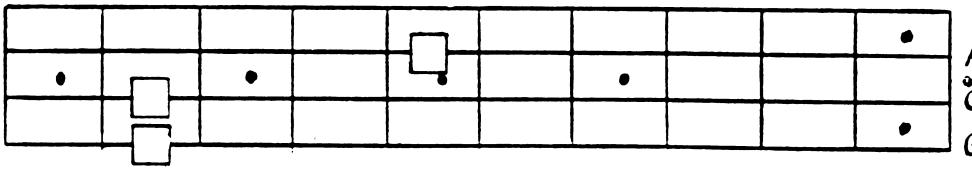


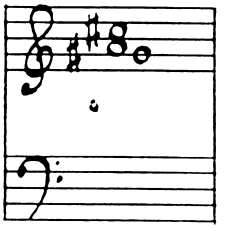
57 D MAJ 7



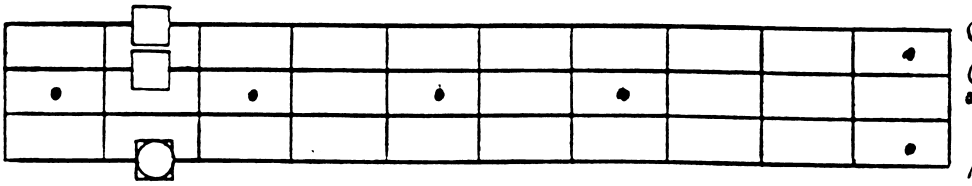


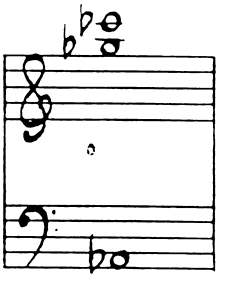
58 A MAJ 7



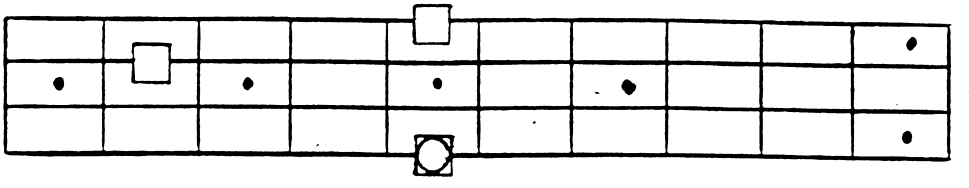


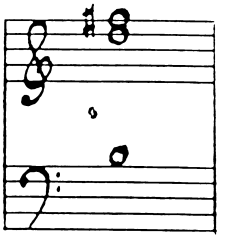
59 $A^{\flat}-$



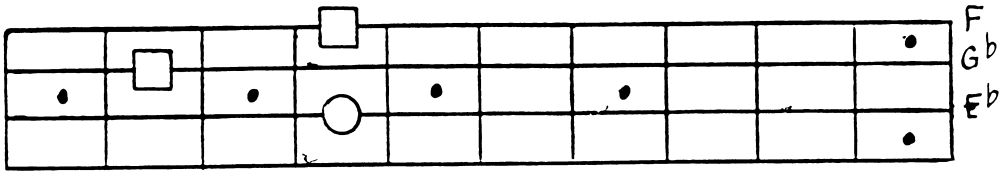


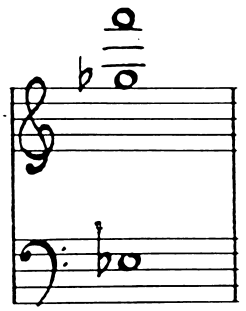
60 B−



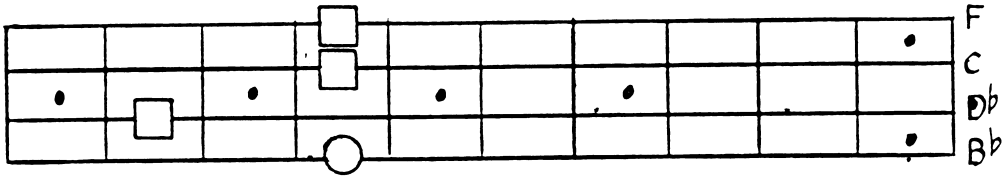


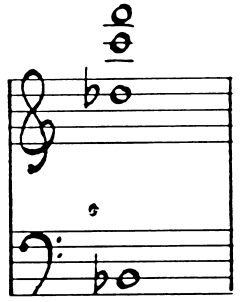
61 $E^{\flat}-9$



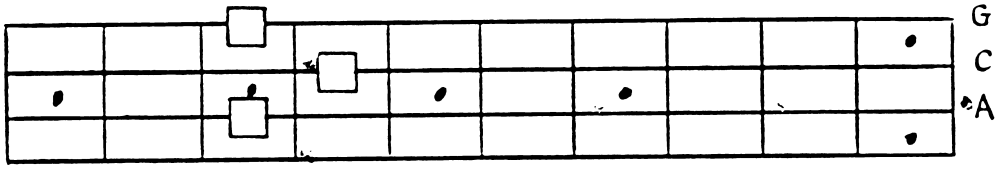


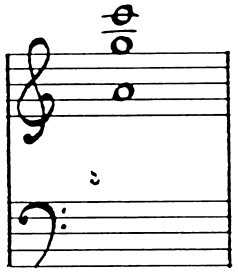
62 $B^{\flat}-9$



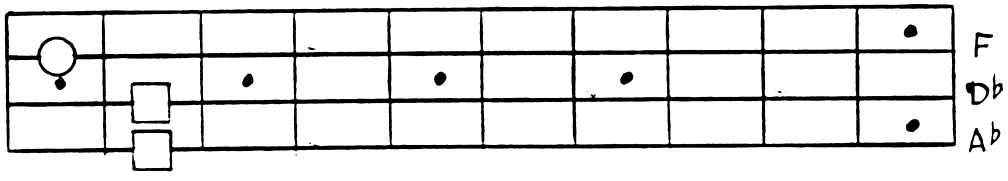


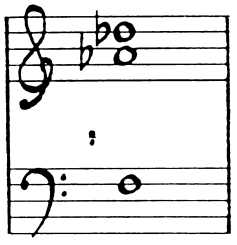
63 $A-7$



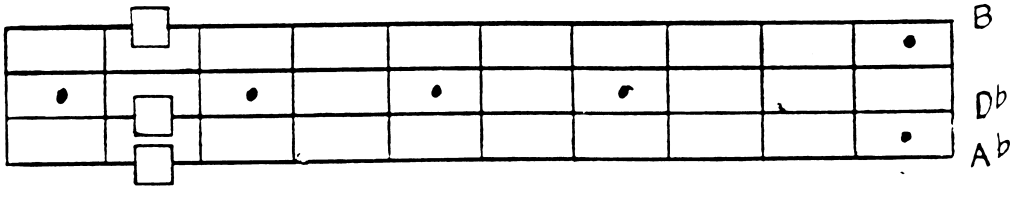


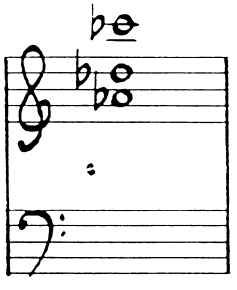
64 $D^{\flat}$ MAJ. TRIAD



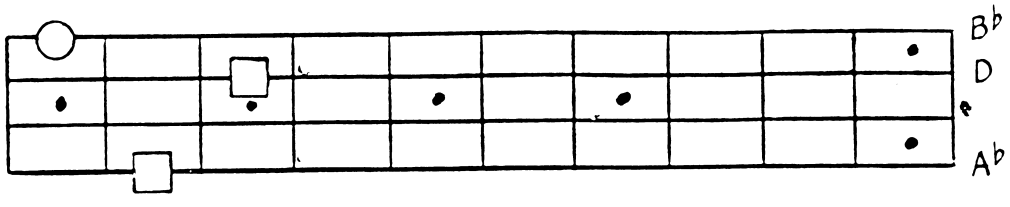


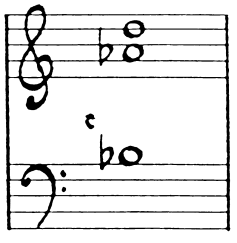
65 $D^{\flat}7$



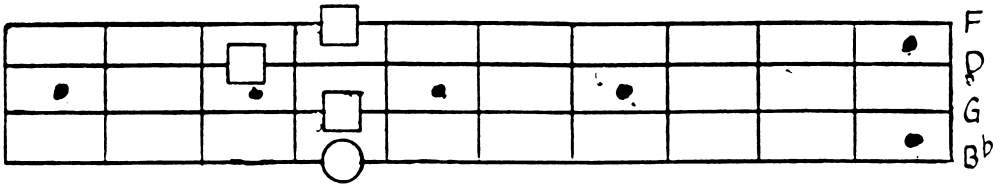


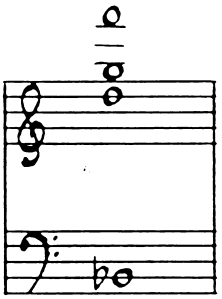
66 $B^{\flat}7$



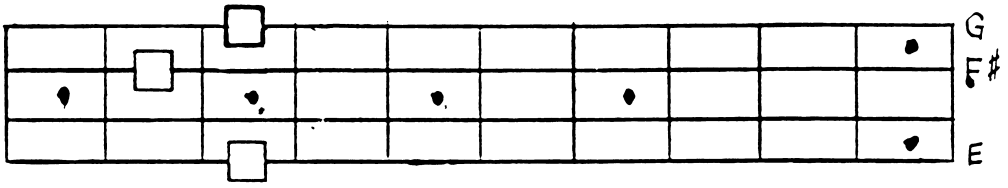


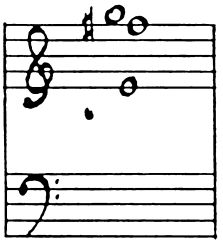
67 $B^{\flat}6$



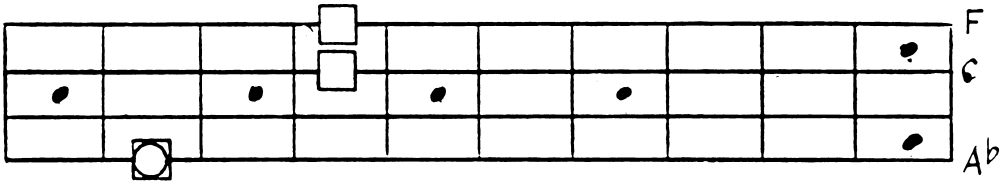


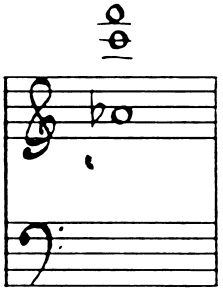
68 E-9



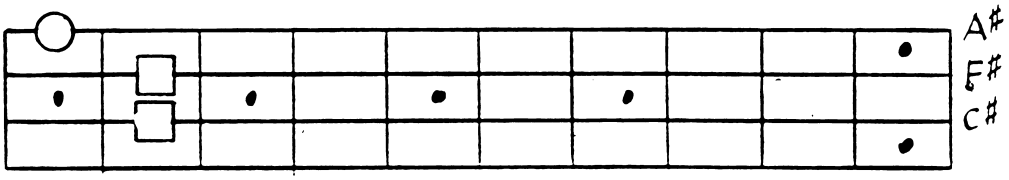


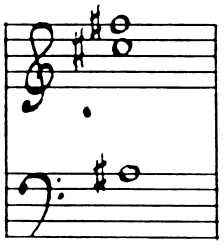
69 F-



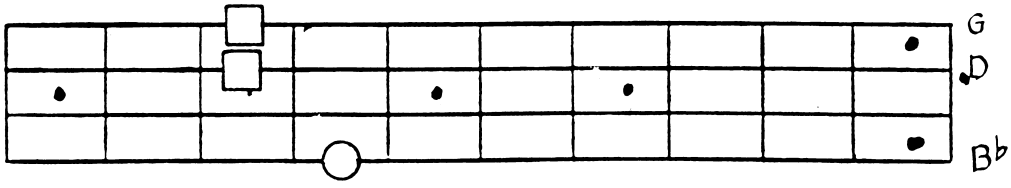


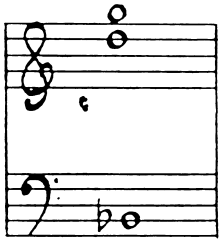
70 F♯



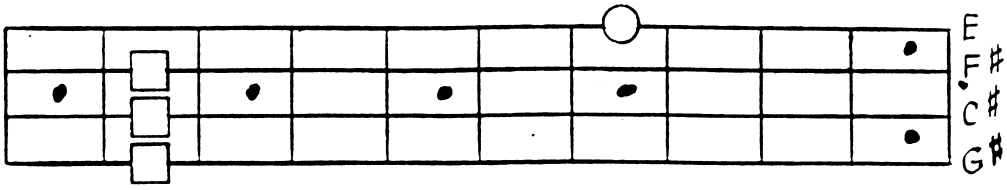


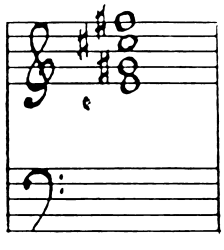
71 G-



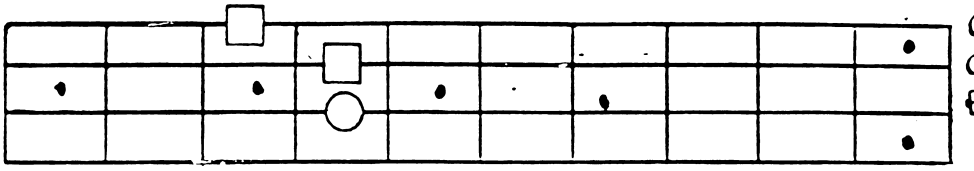


72 E MAJ 9, 13





73 C –



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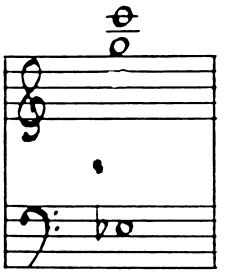
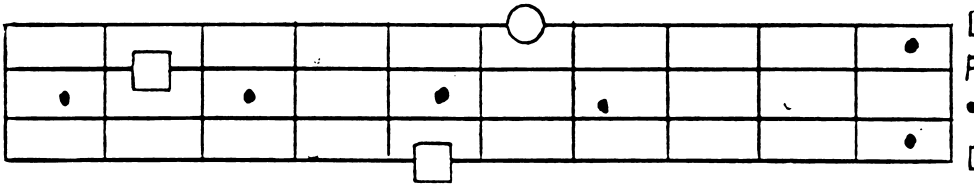
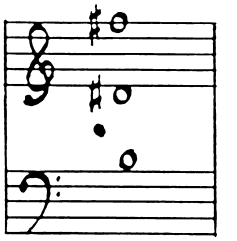
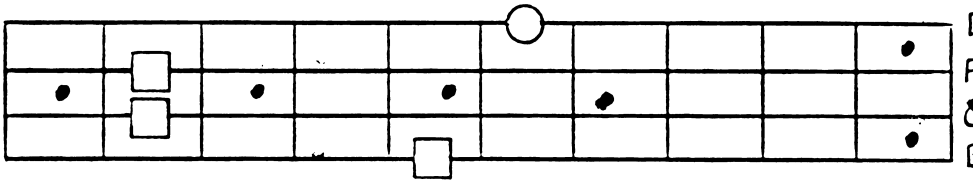


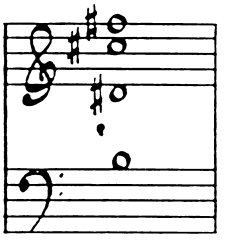
74 B MAJ. TRIAD



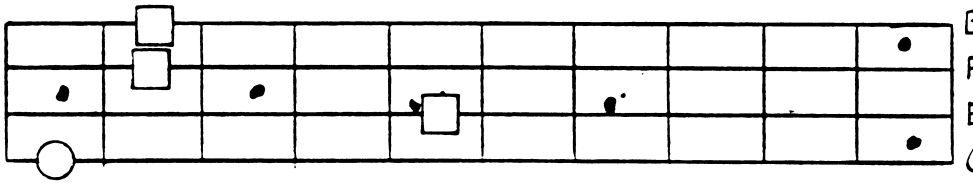


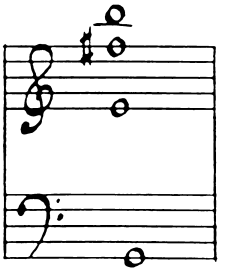
75 B MAJ. 9



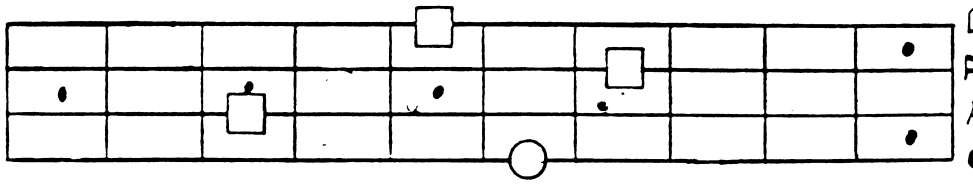


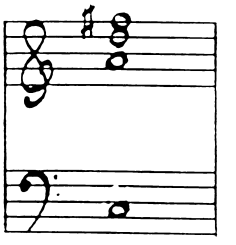
76 G MAJ 7, 13



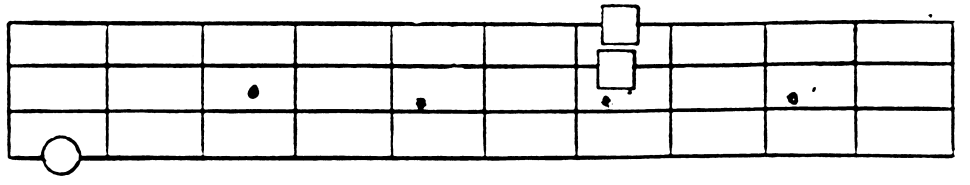


77 D 7

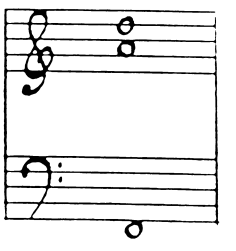




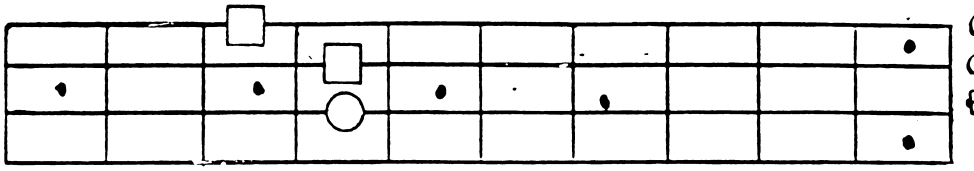
78 F 6



1st fret

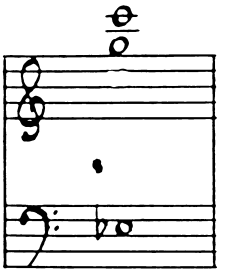


73 C-



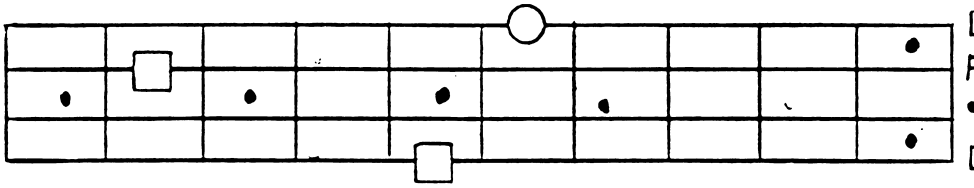
3rd fret

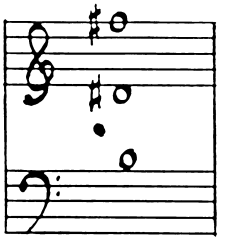
G
C
E♭



74 B MAJ. TRIAD

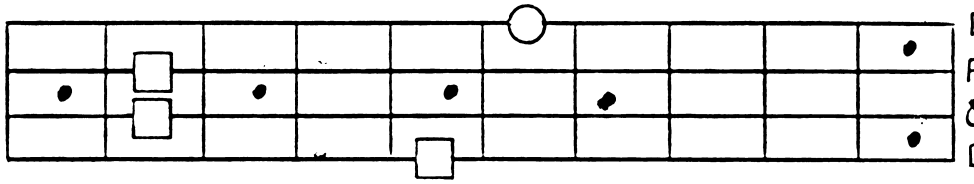
D♯
F♯
•
B

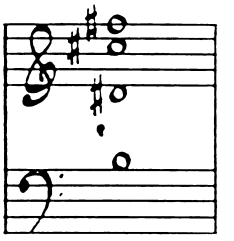




75 B MAJ. 9

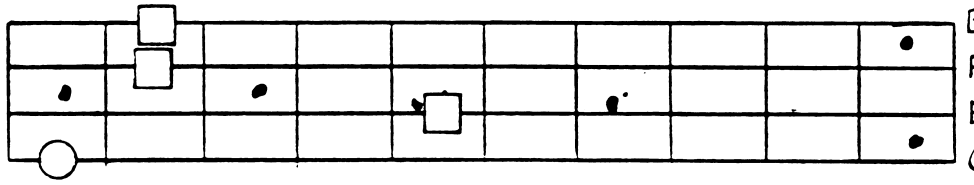
D♯
F♯
C♯
B

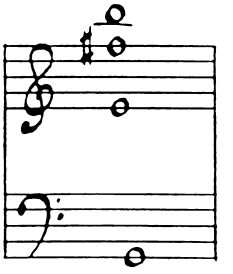




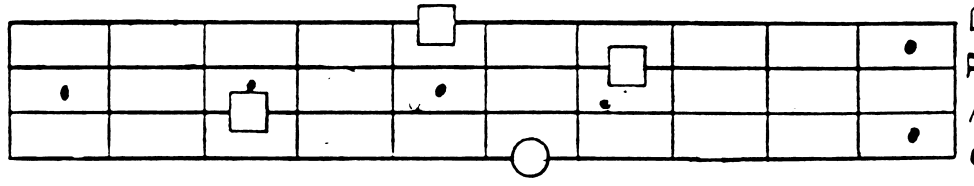
76 G MAJ 7, 13

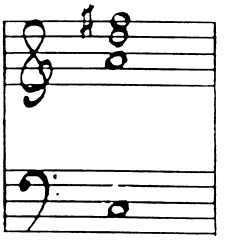
B
F♯
E
G





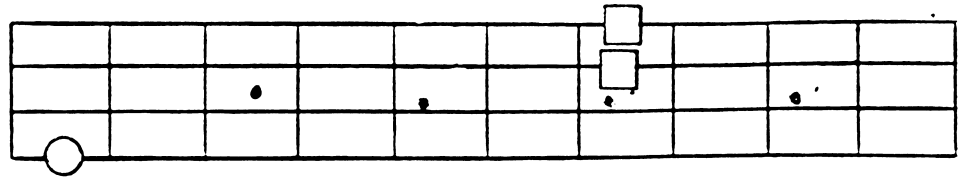
77 D7





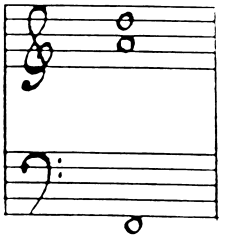
D
F♯
A
C

78 F6

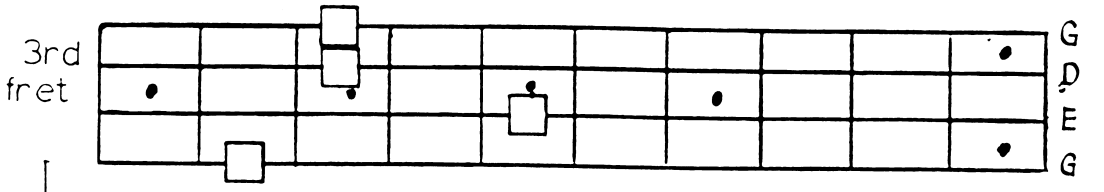


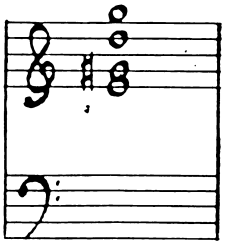
1st fret

D
A
•
F

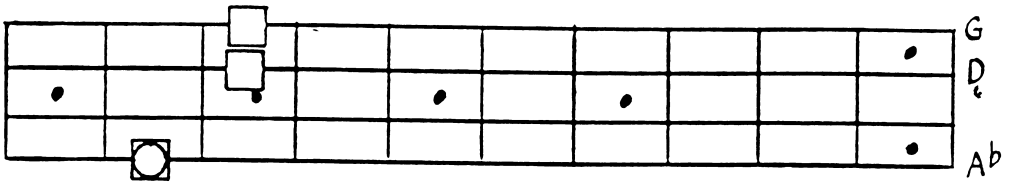


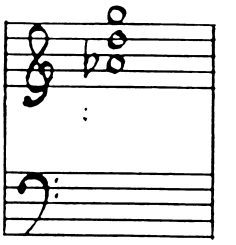
79 E 7#9



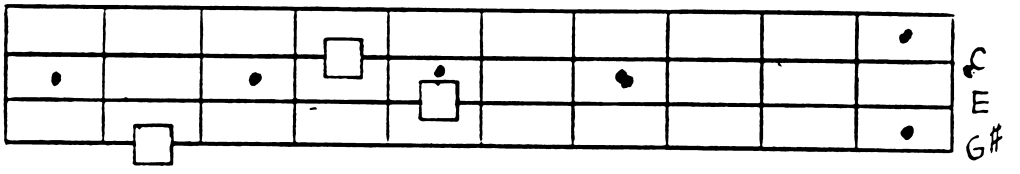


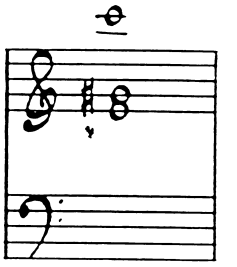
80 Ab LYD



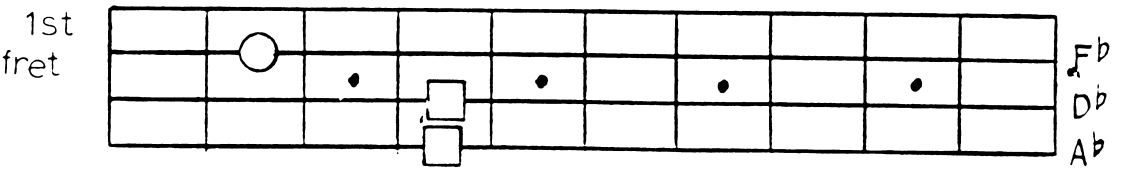


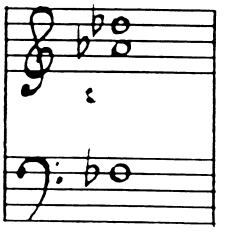
81 C AUG



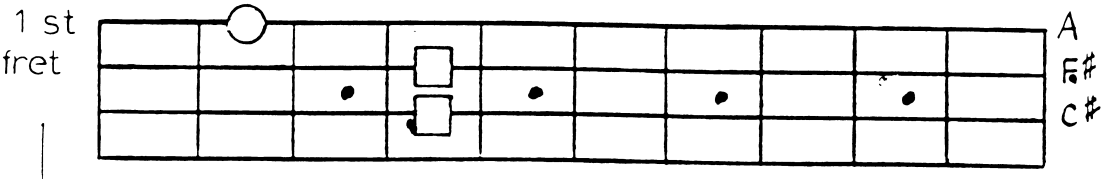


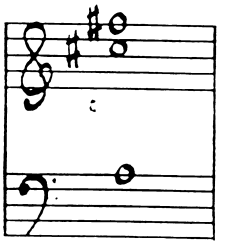
82 Db-



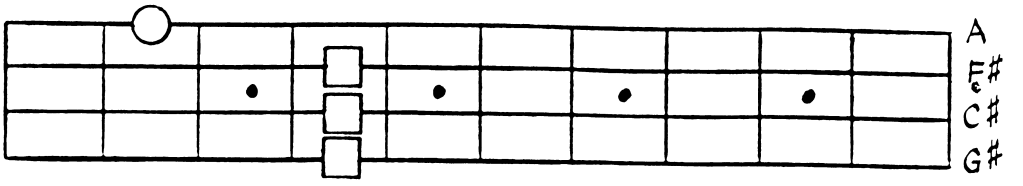


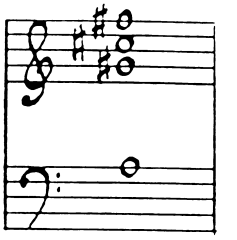
83 F#-





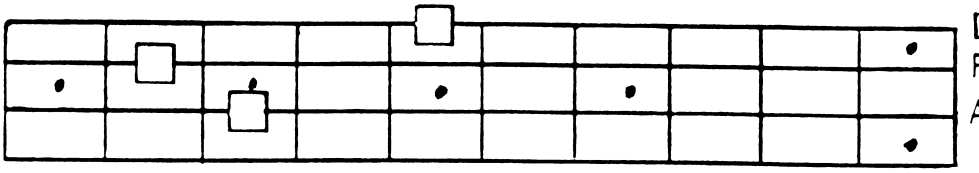
84 F#-9

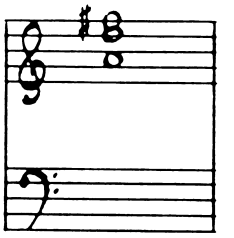




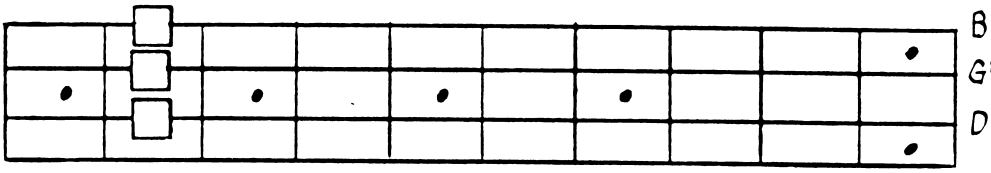
3rd fret

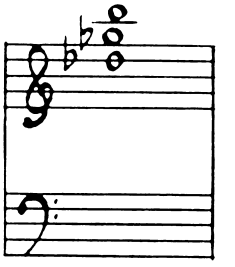
85 D MAJ TRIAD



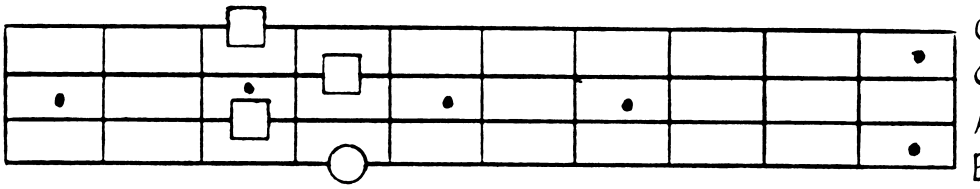


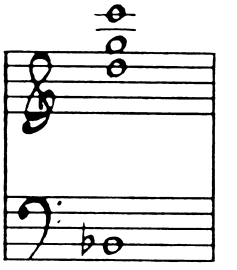
86 $D^{\flat}$ SUS



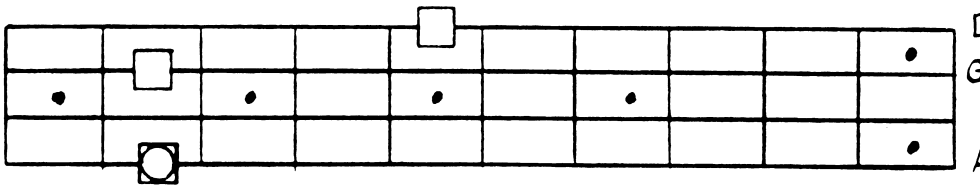


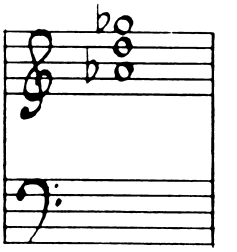
87 $B^{\flat}$ MAJ 7, 9, 13



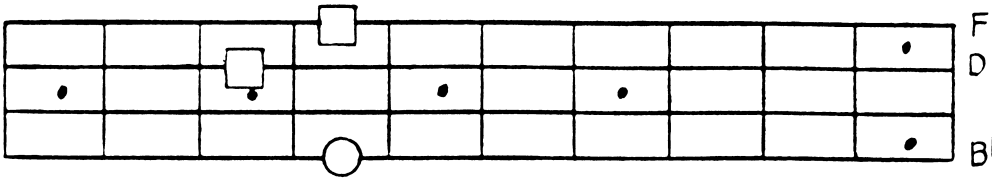


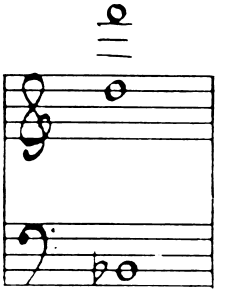
88 $A^{\flat}7^{\flat}5$



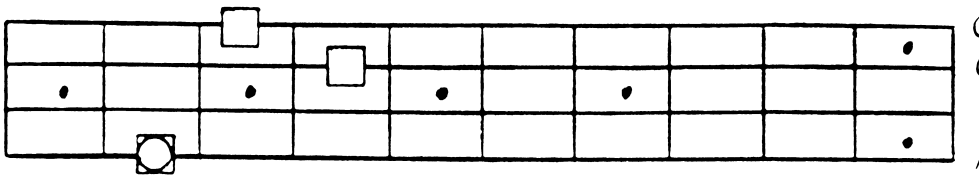


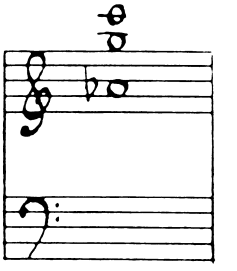
89 $B^{\flat}$ TRIAD





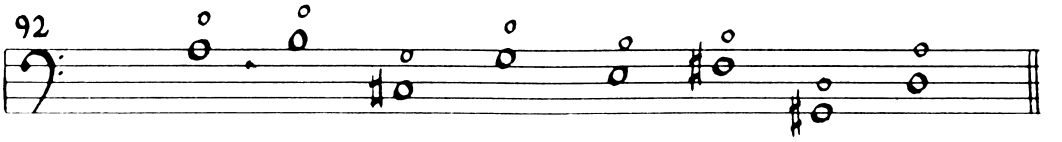
90 $A^{\flat}$ MAJ 7



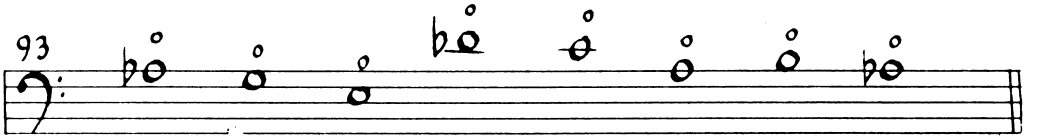


SCALES

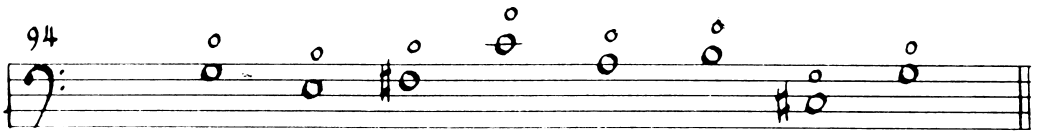
A major



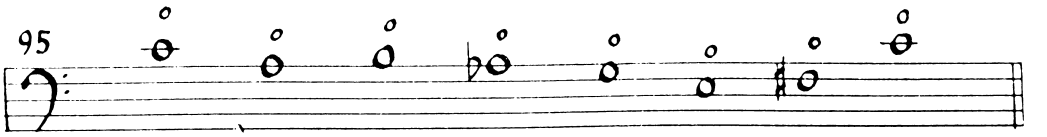
C major



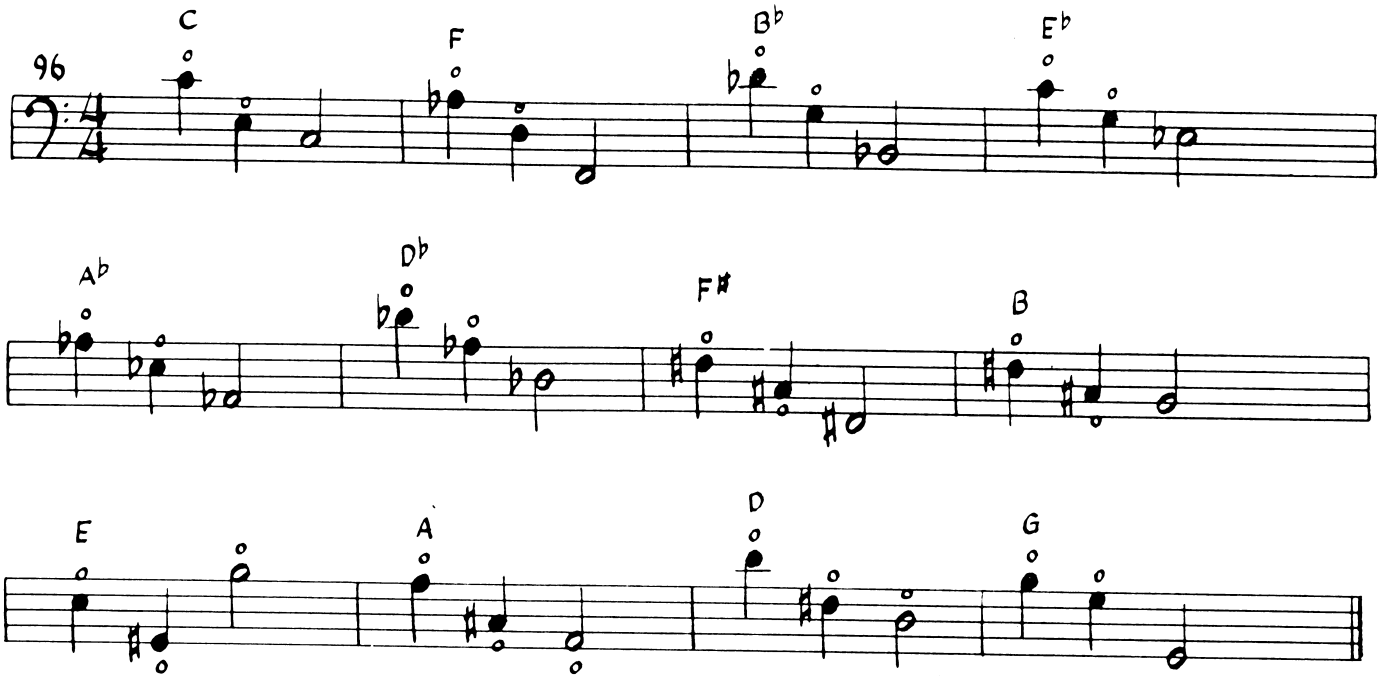
D major

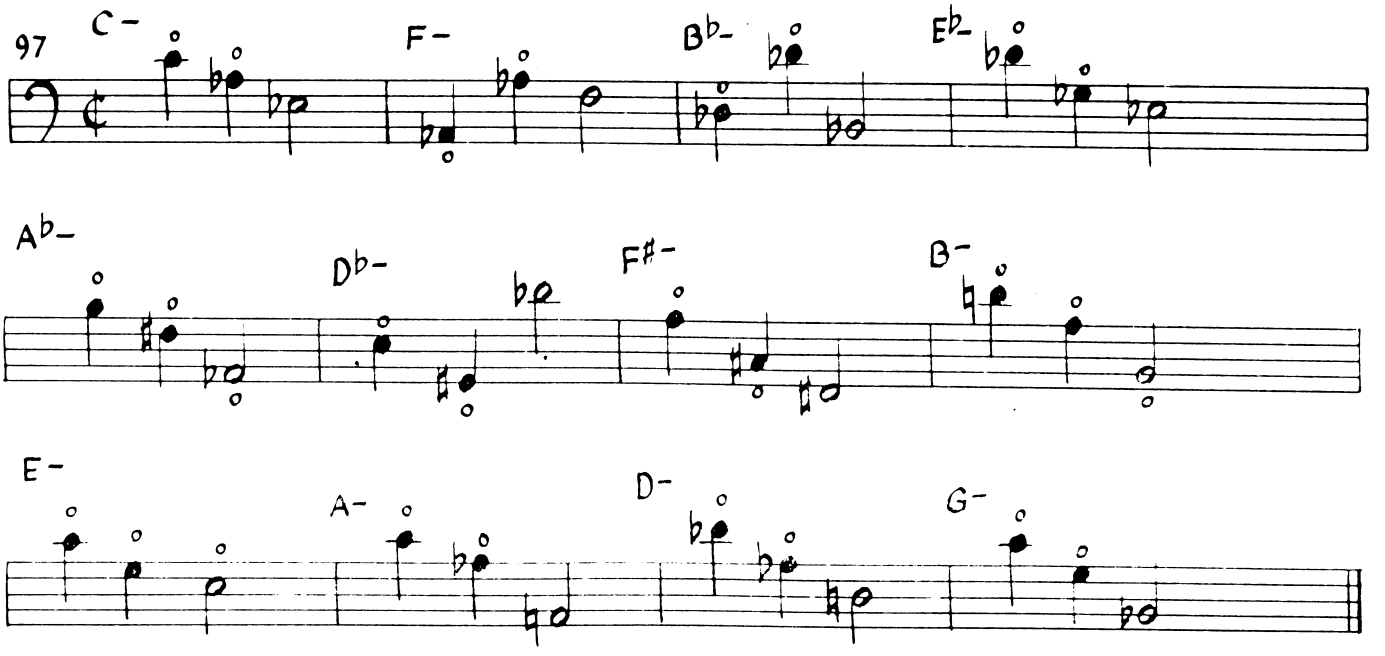


G major

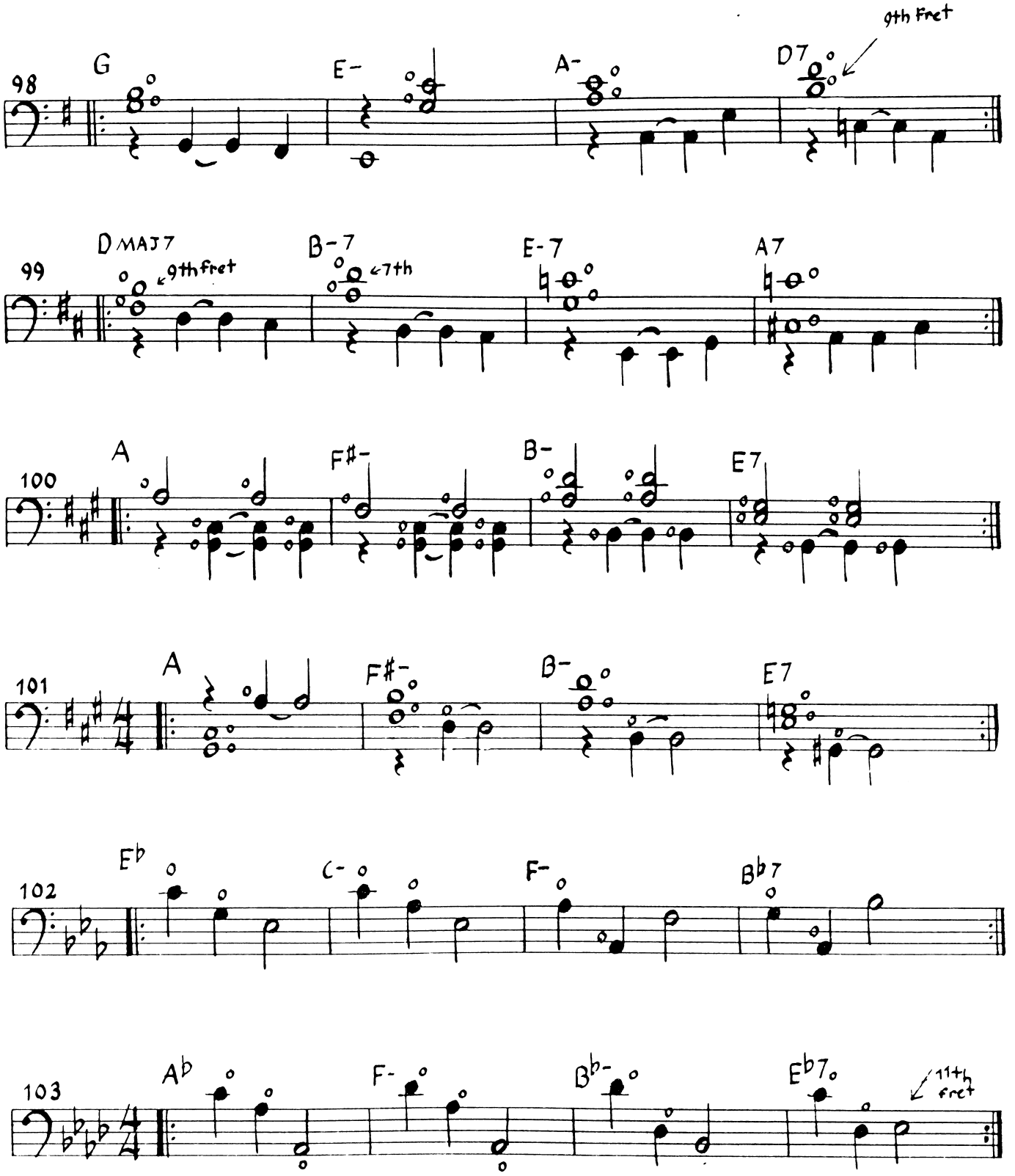


CYCLES

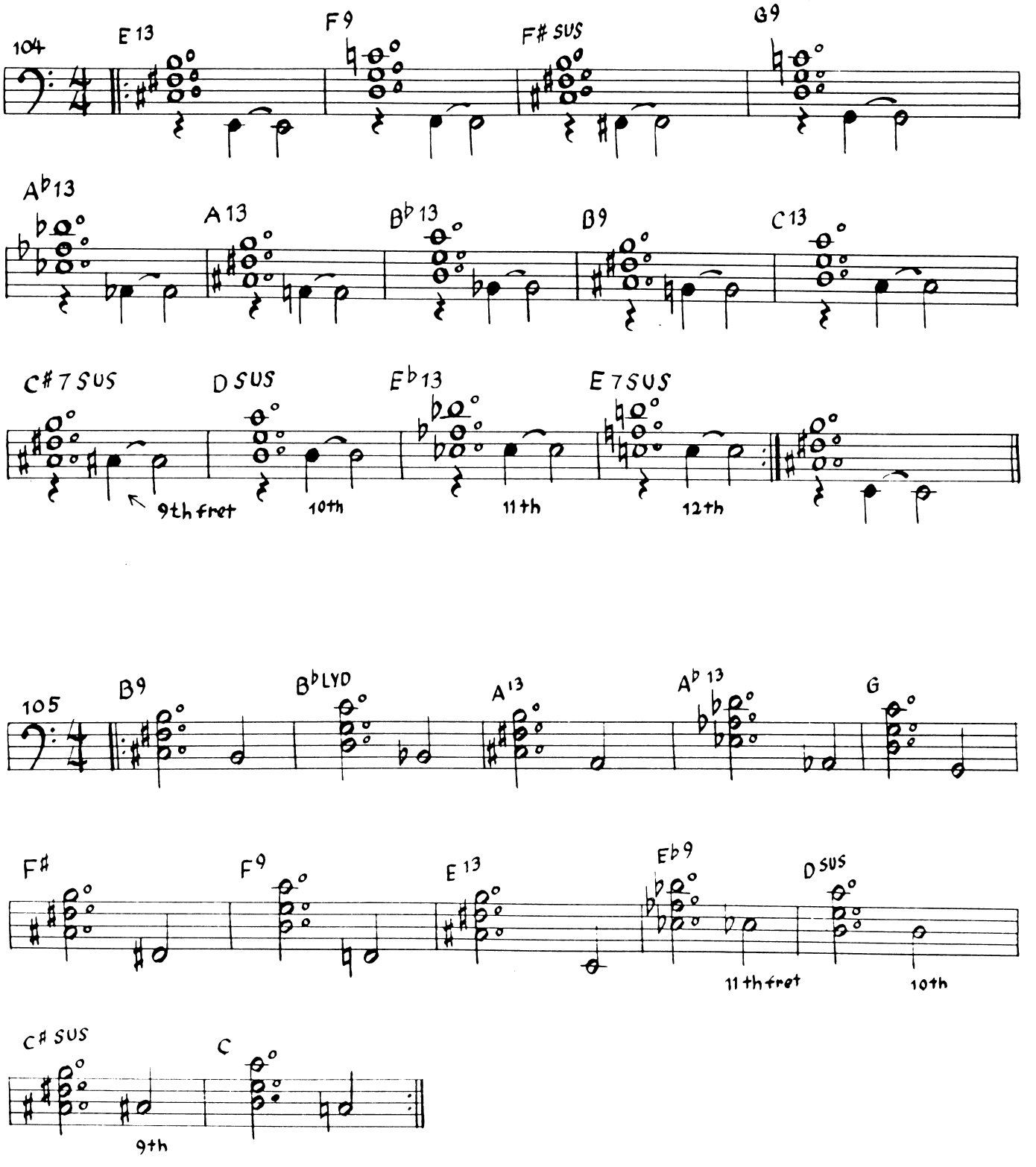




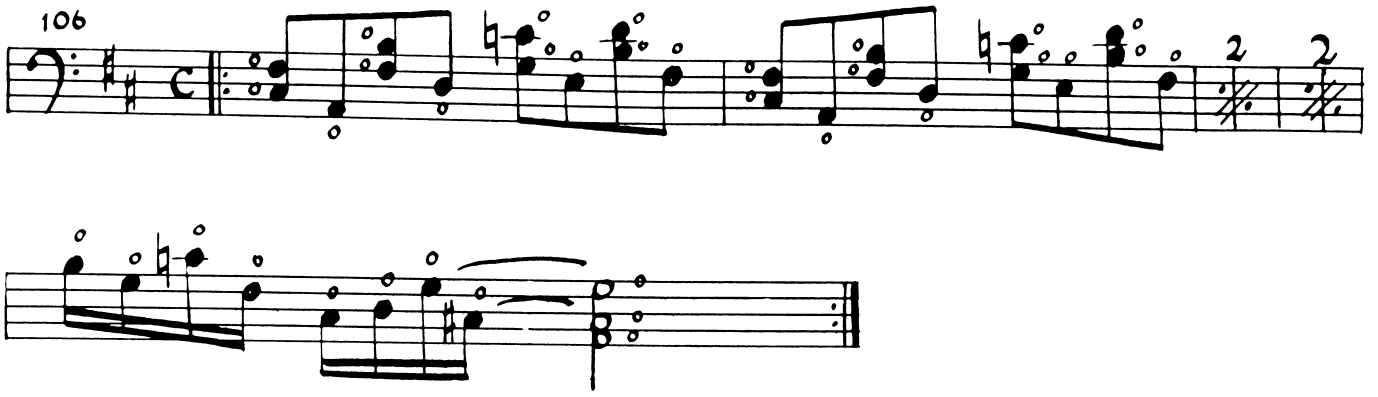
PROGRESSIONS

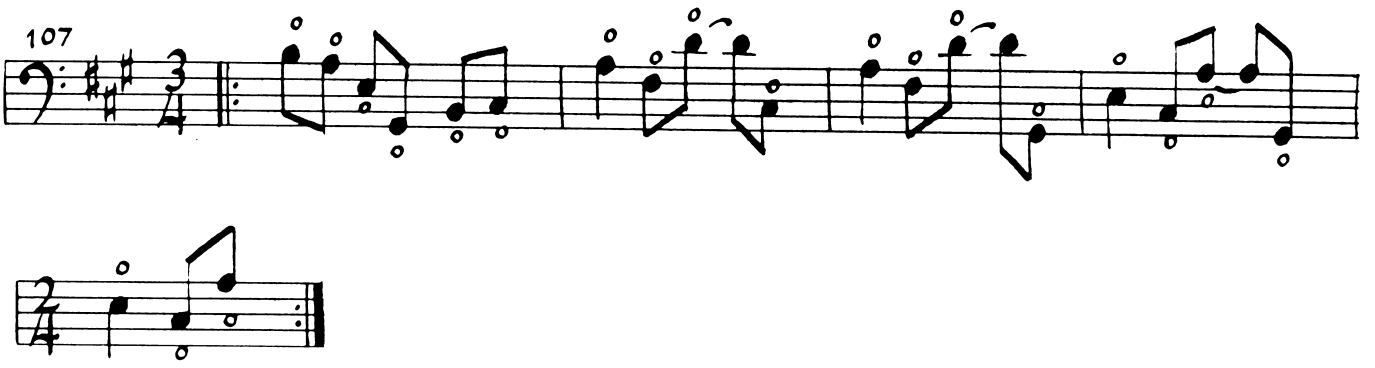


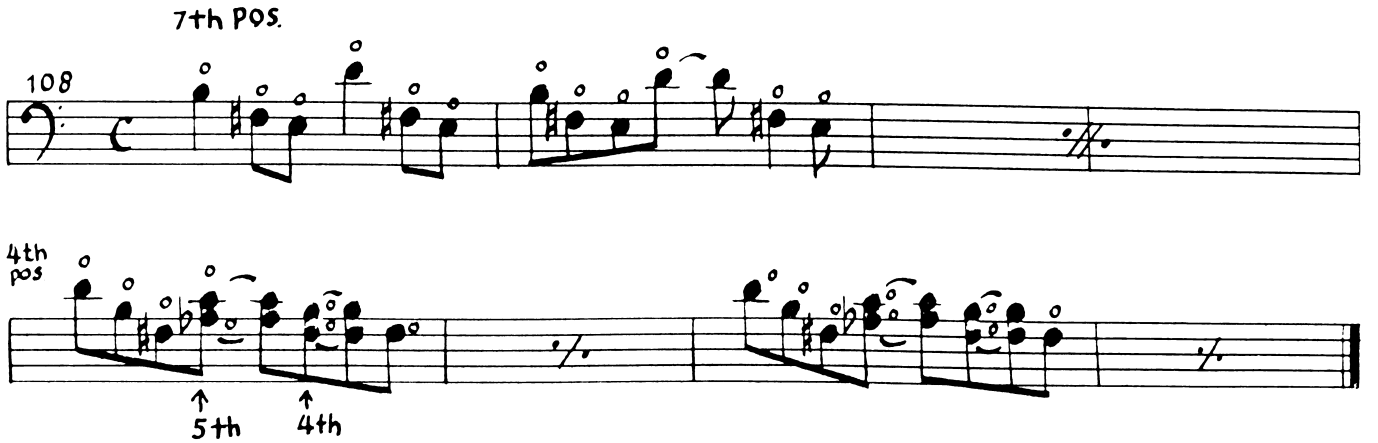
CHROMATIC


104
E 13
F 9
F# SUS
G9
A♭13
A 13
B♭ 13
B9
C 13
C# 7 SUS
D SUS
E♭13
E 7SUS
9th fret
10th
11th
12th
105
B9
B♭LYD
A 13
A♭ 13
G
F#
F9
E 13
E♭9
D SUS
11th fret
10th
C# SUS
C
9th

MY FAVORITES

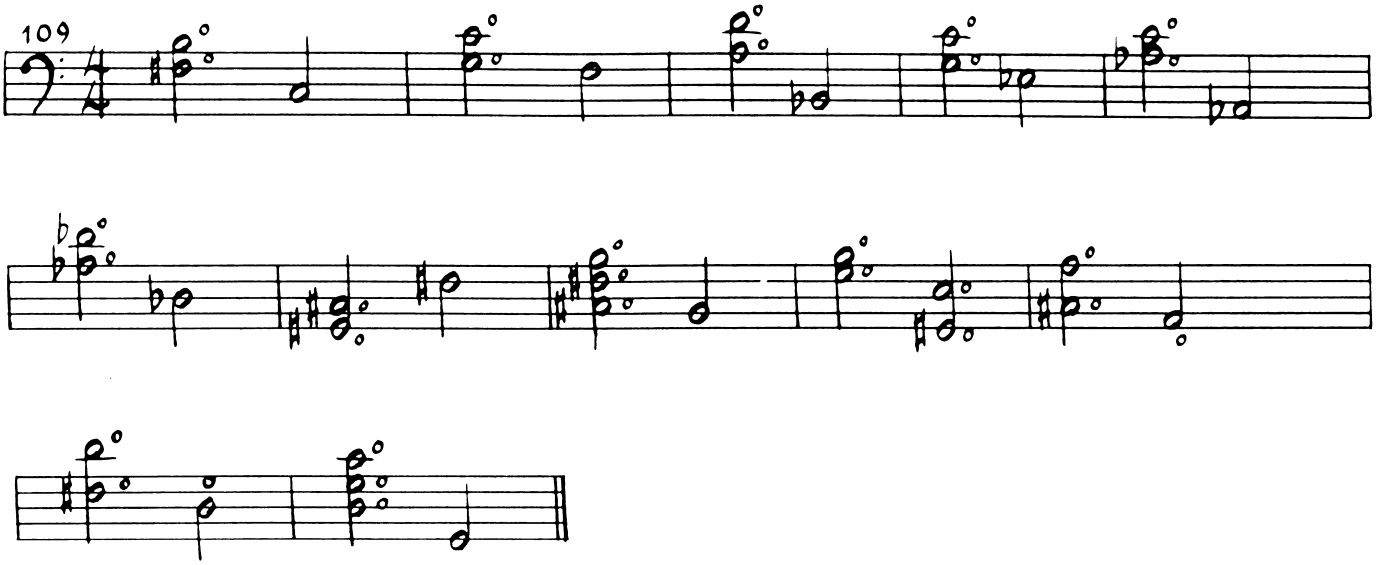


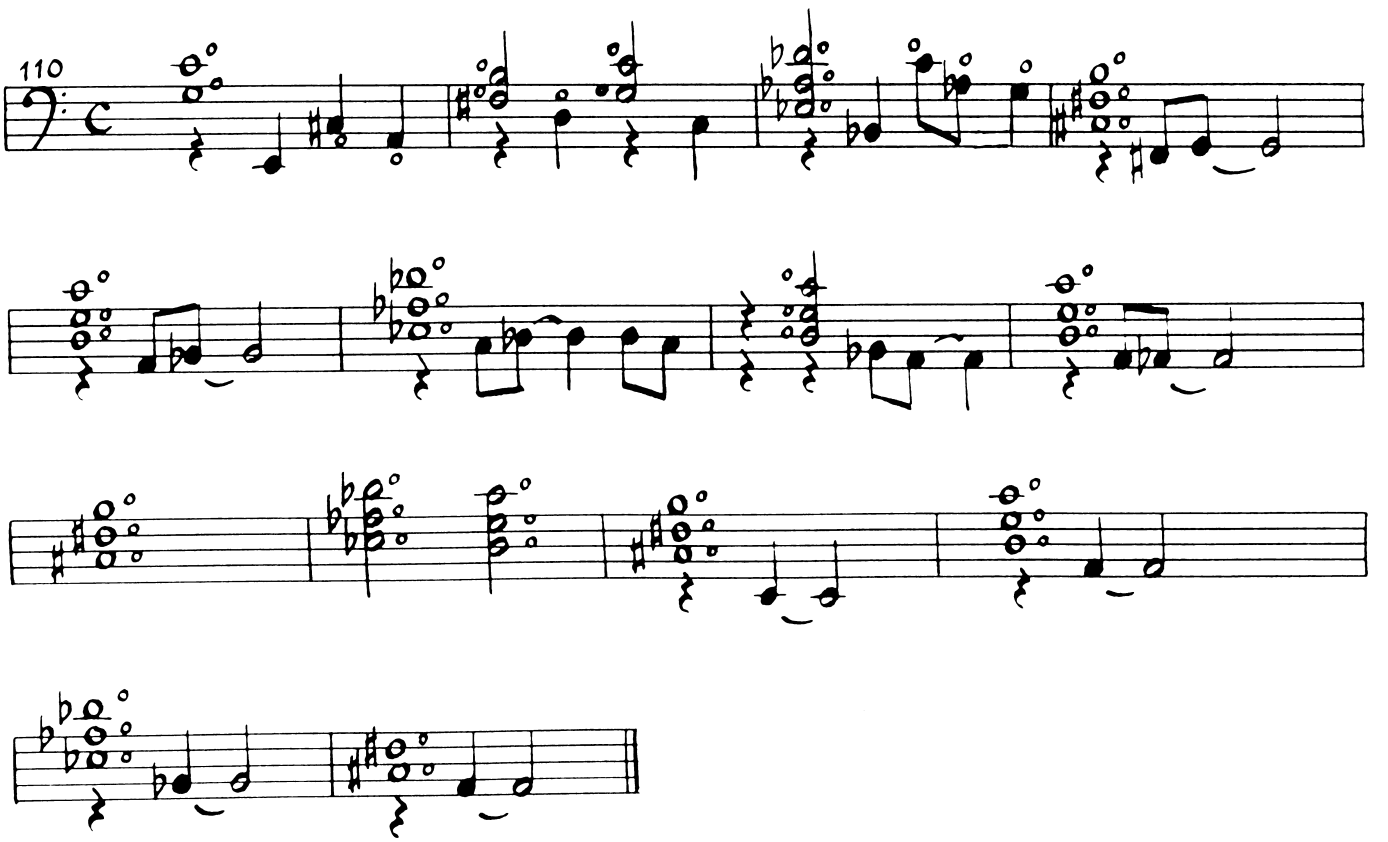


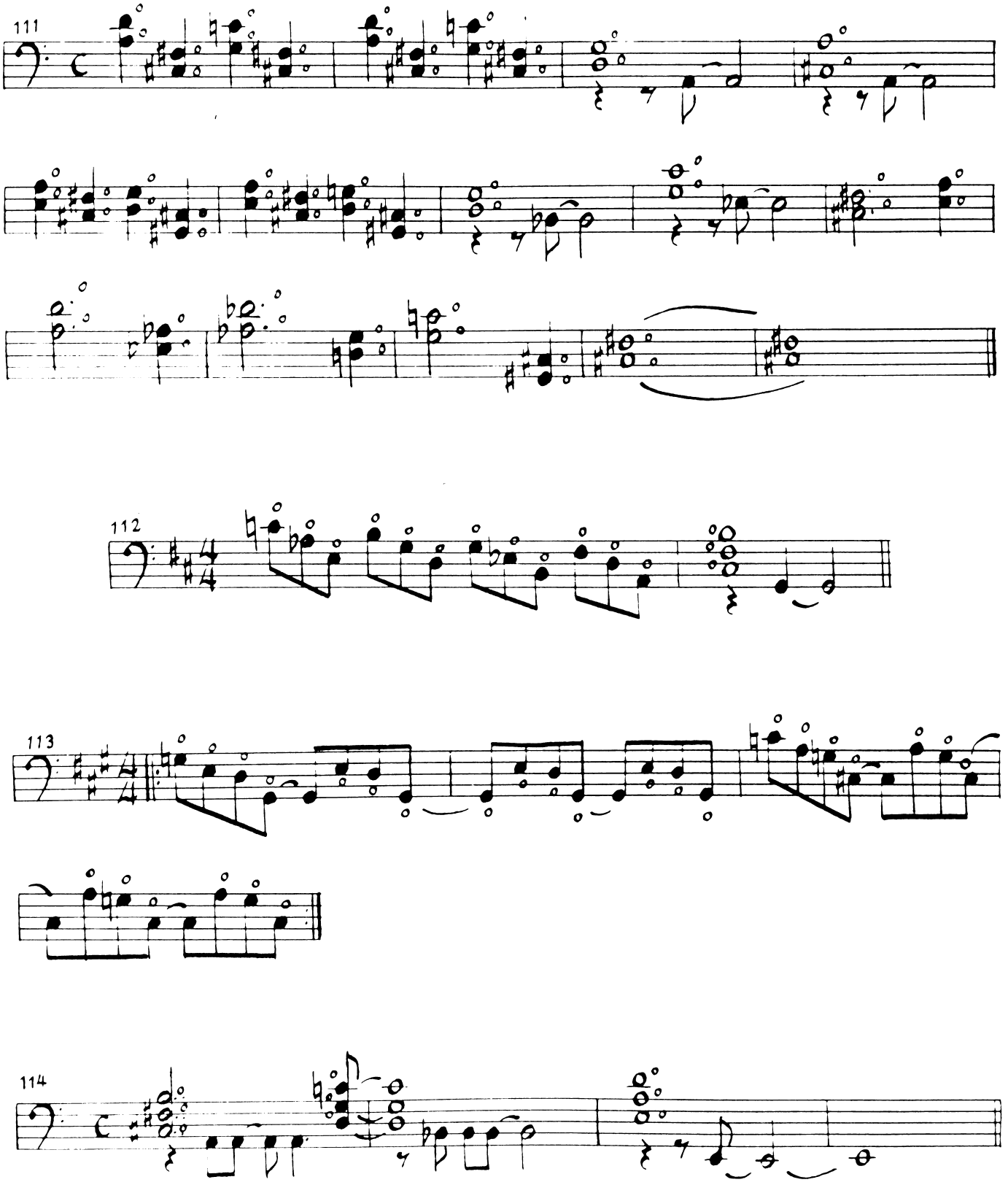


MY FAVORITES

Let Notes Ring

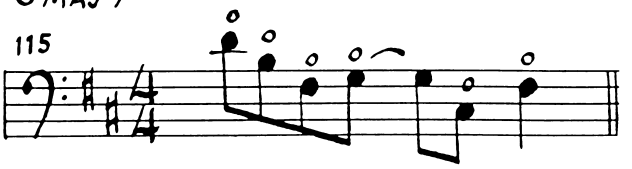




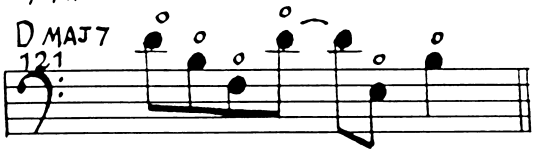

111
112
113
114

LICKS

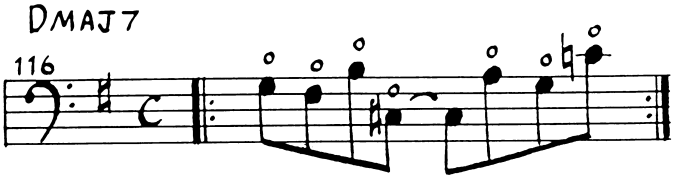
GMAJ7
115



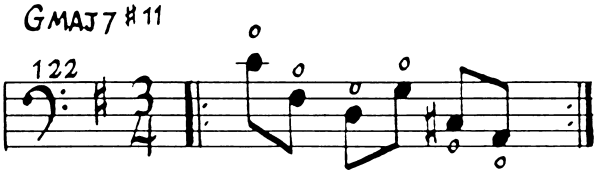
7TH POS.
DMAJ7
121



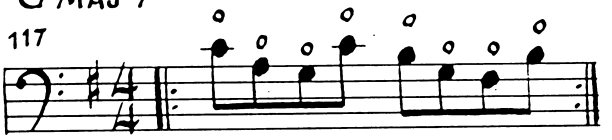
DMAJ7
116



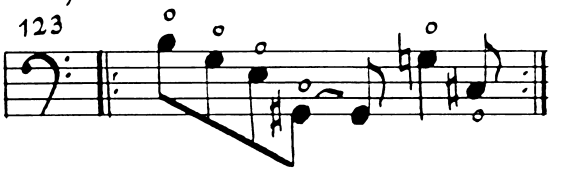
GMAJ7 #11
122



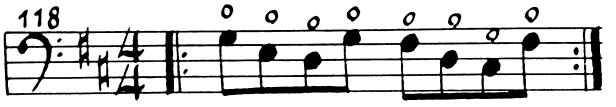
G MAJ7
117



E 7, 13
123



D MAJ7
118



E 7
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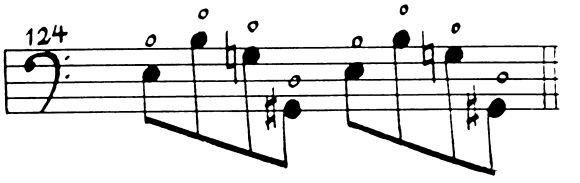

E 7 #9
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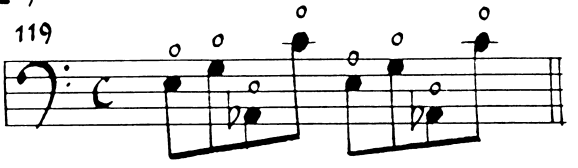
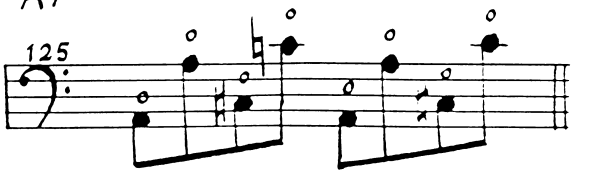


A7
125



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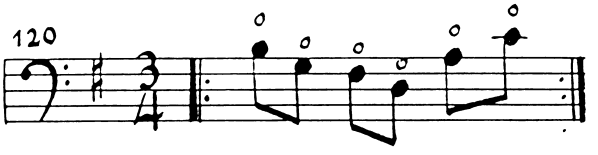
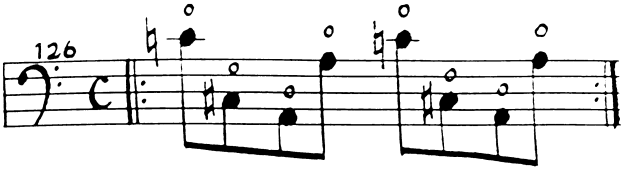
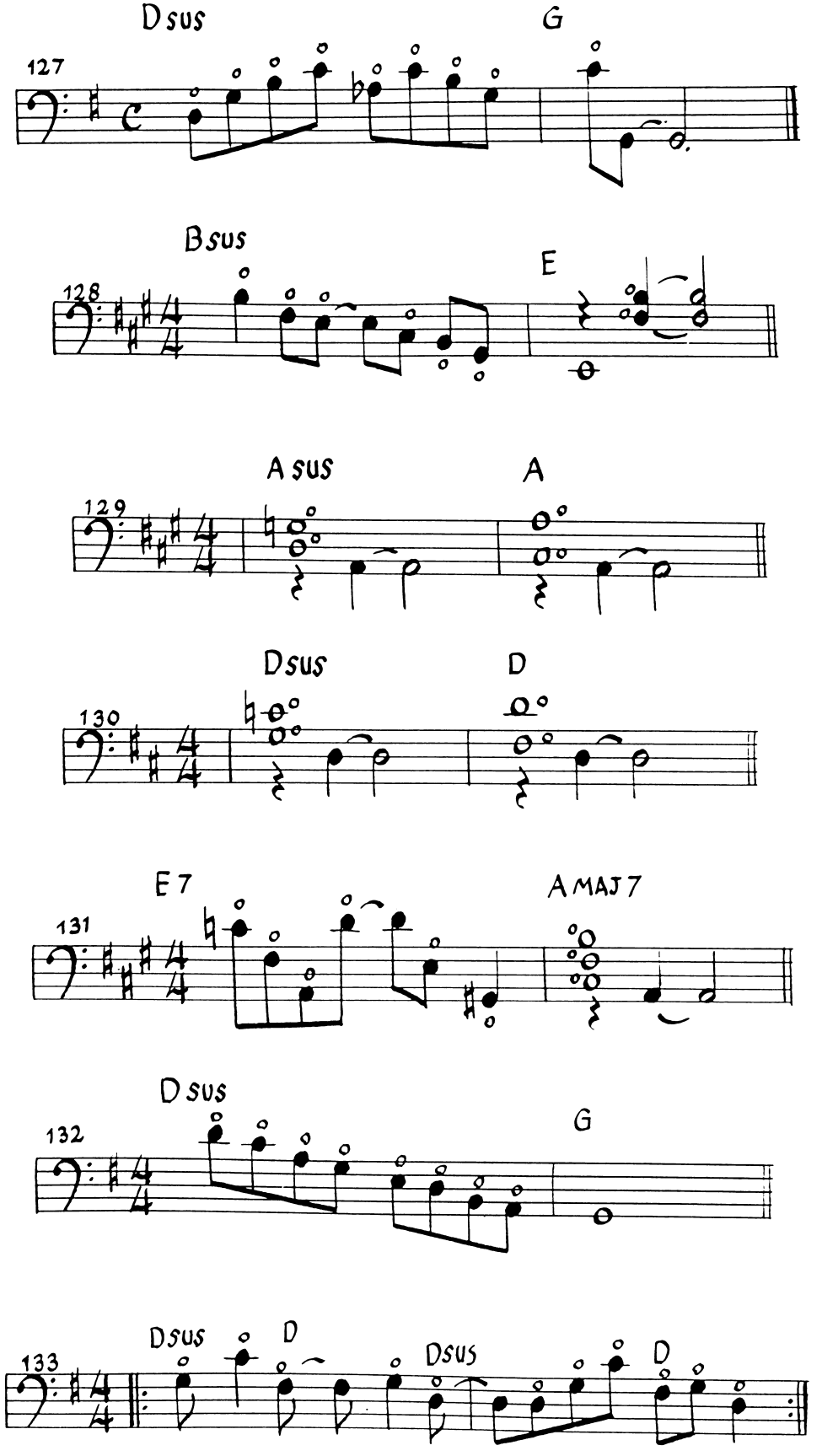


A7
126

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